

GUARDIAN

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THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 25 • FREE



Five years after

We didn't stop the war — but the protest movement may still elect a president. By Steven T. Jones p14



At top, car bomb explosion in Baghdad, February 2008; at bottom, San Francisco protests, March 2003. | PHOTO BY WATHIG KHUZAJE/GETTY IMAGES; PHOTO BY DAVID PAUL MORRIS/GETTY IMAGES

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3.19.08

Newsom needs to stop thinking
about running his next campaign
and start running the city.

EDITOR'S NOTES

By Tim Redmond

> tredmond@sfbg.com

"At 11 a.m., Thursday, March 20, I found myself at the corner of Market and Beale streets, looking at the startling emptiness of the Financial District." (See "The days SF stood still," [03/26/03]).

That's where I was five years ago. You remember where you were, too: it was one of those moments in time that nobody forgets. Shock and Awe lit up the sky over Iraq, President George W. Bush announced the glorious military victory that was on the way, and the politicians — even the Democrats — were so busy praising the troops in the field that nobody stopped to ask how this was all going to end.

As we report this week, the major newspapers didn't, either. In fact, in a survey by *Editor and Publisher* magazine, more than 75 percent of the papers supported Bush's arguments for war. The airwaves were filled with generals and admirals talking up the invasion; the antiwar movement was marginalized.

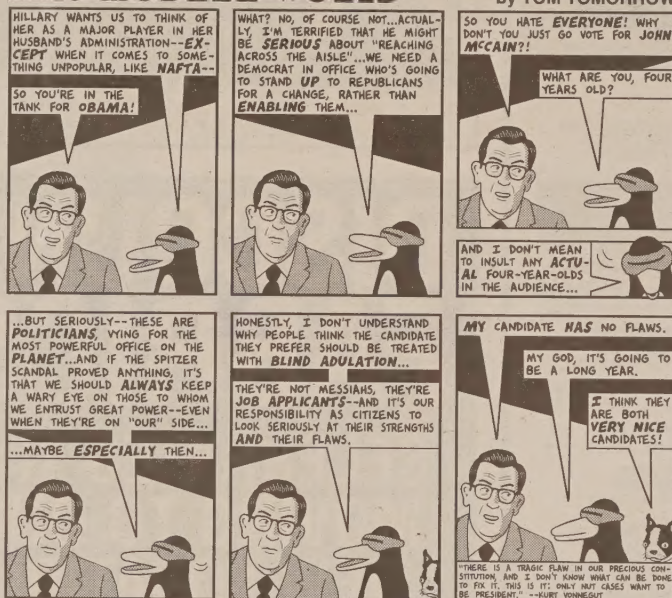
And while the mainstream media were waving flags and cheering, the alternative press was presenting the other side of the issue. "Bush's war represents a dangerous turning point for the United States," we wrote on March 26, 2003.

I sent out an e-mail to my colleagues in the Association of Alternative Newsweeklies this week asking how many of the weeklies were strongly against the war, and the answers started pouring in immediately. *Tucson Weekly*. *San Diego City Beat*. *Boulder Weekly*. *Monterey Coast Weekly*. *Boston's The Phoenix*. *The North Coast Journal*. *Random Lengths*. *The Memphis Flyer*. *Rochester City Newspaper*. *Creative Loafing*. And that's just a few of the names on the list.

Overall, the independent and alternative media were in the vanguard, providing the information that the big outfits wouldn't. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



Newsom's commission games

EDITORIAL Mayor Gavin Newsom didn't want Debra Walker, an artist and activist, running the Building Inspection Commission. He doesn't want Theresa Sparks, a transgender woman and community leader, running the Police Commission. And now, we've learned, he doesn't want Robert Haaland, a labor activist and one of the city's most visible transgender leaders, to serve as vice president of the Board of Appeals.

But of course, the mayor thinks it's perfectly fine to put two employees of Pacific Gas and Electric Company — an outfit that is suing the city, breaking the law, trying to subvert public power and cheating the public out of hundreds of millions of dollars a year — on city commissions.

This is what the second term of Mayor Newsom, who is now openly running for governor, looks like. It's not pretty.

We knew the mayor had his sights on higher office, but now that it's out in the open, almost everything he does at City Hall seems to be

aimed not at improving San Francisco but at increasing his odds of moving up in the political world. Why, for example, would Newsom appoint Mary Jung, a PG&E customer services manager, to the Civil Service Commission, and Darlene Chiu, a PG&E City Hall flak, to the Small Business Commission? What possible qualifications could someone whose job involves promoting the interests of a giant corporation that routinely screws small business people have as an advocate for the city's local merchants? Why would the Civil Service Commission, which deals with city employee issues, need the expertise of someone whose employer wants to prevent the city from creating more public jobs?

Why would Newsom be doing this — if he didn't need the support of PG&E and its allies for his next political step?

Why would he be directing his appointees to keep out of leadership posts anyone with strong progressive credentials if he wasn't trying to build

new bridges to the developers, the big employers, the police unions and the more conservative interest groups he'll need for a statewide campaign?

The bottom line is, Newsom needs to stop thinking about running his next campaign and start running the city — because this sort of commission funny business, this practice of treating important agencies that manage key city departments as nothing more than political patronage posts for rewarding allies and punishing enemies, is terrible for San Francisco.

It's too late to do anything about Mary Jung, but the supervisors can, and should, overturn the Chiu appointment — and let the mayor know that putting PG&E executives on city commissions is unacceptable under any circumstances.

Meanwhile, the Board of Appeals votes for new officers March 19. By tradition, the top posts on the five-member panel rotate based on seniority, with an appointee of the mayor

CONTINUES ON PAGE 6 >>

Half a decade of war

EDITORIAL Five years ago, the antiwar movement shut down San Francisco. It was a moment in history, one of those times that those of us who were there will never forget. No cars on Market Street. No buses on Mission Street. No business as usual anywhere downtown. Just a powerful statement that the city was not going to pretend that invading Iraq was an acceptable move.

And yet, for five years, the war has gone on. Sometime this spring, it's likely the total number of American soldiers killed in the pointless military adventure will pass 4,000. And that's just a fraction of the carnage: according to *iraqbodycount.org*, more than 89,000 civilians have died since the George W. Bush administration launched the invasion in March 2003.

There will be any number of newspaper stories, special reports and anniversary programs in the next few weeks, but of all the facts and statistics they'll cite about the war, one ought to be at the top:

The antiwar movement was right.

Everything that the activists in the streets (and the very few newspapers that supported them, like this one) said at the time would prove to be absolutely true. As Steven T. Jones notes on page 14, there were no weapons of mass destruction. There was no link between Saddam Hussein and al-Qaeda. Iraq had nothing to do with Sept. 11. United States troops were not welcomed as liberators. There is no functioning Iraqi democracy. The situation in the Middle East is more unstable now than it was five years ago. Nothing has come of this war except disaster, death, and a bill to the American people that could reach \$3 trillion.

In fact, Bush's war is one of the main reasons that the economy is such a mess today — and that's something the Democratic presidential candidates need to be talking about.

CONTINUES ON PAGE 6 >>

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3/21 Slim's

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LOQUAT
3/21 Cafe du Nord

EXTRA ACTION MARCHING BAND
3/22 12 Galaxies

SAY HI (TO YOUR MOM)
3/22 Bottom of the Hill

JENS LEKMAN
3/22 Bimbo's
2/23 Bottom of the Hill

NADA SURF
3/22 Fillmore



VAMPIRE WEEKEND
3/22 Independent
3/23 Rickshaw Stop

TRESPASSERS WILLIAM OR, THE WHALE PETRACOVICH
3/23 12 Galaxies

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3/24 Independent

BETH ORTON
3/24 Cowell Theatre

K.D. LANG
3/25-26 Palace of Fine Arts

CITIZEN COPE
3/25-27 Independent

JOSE GONZALEZ MIA DOI TODD
3/27 Fillmore



JUSTICE DIPLO
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THE BLACK KEYS JAY REATARD
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4/2 Make Out Room

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4/3 330 Ritch

LOUIS XIV WHAT MADE MILWAUKEE FAMOUS
4/3 Fillmore

MAGIC BULLETS
4/4 Bottom of the Hill

BRUCE SPRINGSTEEN & THE E STREET BAND
4/4 ARCO Arena
4/5 HP Pavilion

LES CLAYPOOL
4/5 Warfield

EDDIE VEDDER
4/7 Zellerbach Auditorium

ANTI-FLAG
4/7 Fillmore

ANI DI FRANCO
4/8 Fillmore



RJD2
4/10 Independent

KING BROTHERS SHELL SHAQ
4/10 Bottom of the Hill

DIRTY PROJECTORS
4/11 Independent

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4/11 Bottom of the Hill

MORCHEEBA MARIEE SIOUX
4/11 Fillmore

NICK LOWE/ ROBYN HITCHCOCK
4/12 Fillmore

XIU XIU THAO WITH THE GET DOWN STAY DOWN
4/12 Bottom of the Hill

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4/13 Bottom of the Hill

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4/14 SF Palace of Fine Arts

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HANDSOME FURS ARIA C JALALI! DJ BAGEL TED
4/15 Bottom of the Hill



CAT POWER
4/15 Warfield

MICHELLE SHOCKED
4/17 Swedish Hall

GHOSTLAND OBSERVATORY
4/17 Mezzanine

INSTANT MESSENGERS
4/17 Rickshaw Stop

RILO KILEY
4/17 The Concourse

GOSSIP PANTHER
4/18 Bimbo's

PAPERCUTS THE BOTTICELLIS THE MANTLES
4/18 Cafe du Nord

THE MARKED MEN
4/19 Knockout

JAY-Z MARY J. BLIGE
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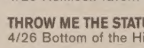
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4/23 Hemlock Tavern

DEATH CAB FOR CUTIE THE CAVE SINGERS
4/23 Fillmore

HOT CHIP
4/24 Fillmore

CRASH NORMAL NOTHER PEOPLE
4/25 Hemlock Tavern

THROW ME THE STATUE
4/26 Bottom of the Hill



LES SAVY FAV
4/27 Great American Music Hall

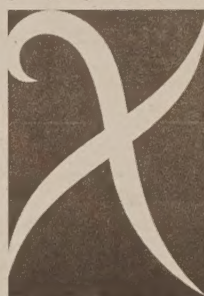
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NEWSOM

CONT.,

holding one job, and a board appointee the other. But Newsom's three members have indicated that they won't allow Haaland — a conscientious commissioner with an excellent record — to serve as vice president. That's a slap in the face to labor, the queer community and the supervisors. Newsom ought to show some political integrity and tell his appointees not to suddenly change the rules. **sfwg**

WAR

CONT.,

There has been nowhere near enough debate over the cost of the war. Bush has managed to fund the entire effort through supplemental appropriations, without once presenting a full budget to Congress. And the Democrats, fearing political criticism if they cut funding to troops who are in harm's way, have gone along with every single spending request.

That's been a huge factor in the nation's mounting budget deficits and rapidly growing debt. And unlike deficit spending that funds social and infrastructure priorities, the red ink has done very little to create jobs or improve the economy. It's well known that military spending does less to help economic growth and recovery than any other type of government program. Put another way: If the \$3 trillion that will go to the Iraq war were put into any other public venture, it would have tremendous positive consequences for society. It could, for example, preserve Social Security for another entire generation without new taxes or benefit cuts.

But those sorts of choices haven't been presented to the public, because the war has been sold as a painless effort that requires no national sacrifice. And the bills won't all come due until this president is gone and his successor has to deal with a deep recession, a horrible budget mess, growing unemployment, and a legacy of international distrust.

The good news is that the antiwar activism has forced both presidential candidates to pledge to bring the troops home — and Barack Obama could be the first president in years to be elected in large part on the basis of a strong grassroots peace movement. But the next president won't stop the war without continued, constant pressure. It's easy to think of the antiwar movement as a failure and to get discouraged — but this is not time to let down. If a Democrat wins the White House, visible and organized activism will be more important than ever. And this time, it might actually change American politics. **sfwg**

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GUARDIAN
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Landmines are not good for children, Hillary.

*La commedia è finita*La commedia è finita by Eric. Send political art submissions to opart@sfbg.com.

A deadly Clinton legacy

OPINION In her autobiography *Living History* (Simon and Schuster, 2003), Sen. Hillary Clinton portrays herself as an advocate for children, a defender of women and human rights. In fact, the Clintons have a long history of sacrificing the rights — and even the lives — of children for political expediency. It is time to set the record straight.

On Sept. 6, 2006, a Senate bill — a simple amendment to ban the use of cluster bombs in civilian areas — presented Sen. Clinton with a timely opportunity to protect the lives of children throughout the world.

The cluster bomb is one of the most hated and heinous weapons of modern warfare, and its primary victims are children.

Sen. Barack Obama voted for the amendment to ban cluster bombs. Clinton, however, voted with the Republicans to kill the humanitarian bill.

It's hard to believe that Clinton was unaware of the humanitarian crisis when she voted to continue the use of cluster bombs in cities and populated areas. A United Nations weapons commission called cluster bombs "weapons of indiscriminate effect."

For years the international press reported the horrific consequences of cluster bombs on civilians. On April 10, 2003, for example, *Asia Times* described the carnage in Baghdad hospitals: "The absolute majority of patients are women and children, victims of shrapnel, and most of all, fragments of cluster bombs."

Even after wars subside, after treaties are signed, and after belligerents return home, cluster bombs wreak havoc on civilian life. Up to 20 percent of the bomblets fail to detonate on impact, only to become landmines that later detonate on playgrounds and farmlands.

Children are drawn to cluster bomb canisters, the deadly duds that look like beer cans or toys before they explode.

Because Clinton is now taking credit for accomplishments during the White House years, when she was a partner in power, we should also look closely at Bill Clinton administration's policy regarding landmines. The United States is the leading manufacturer of landmines. For families across the rest of the globe, landmines are buried terror. More than 100 million mines are

deployed in more than 60 countries worldwide — 9 million in Angola, 10 million in Cambodia. About 20,000 M14 antipersonnel mines are buried in the mountain areas of Yong-do, South Korea. According to UN estimates, 26,000 people, mostly civilians in developing countries, are killed or mangled by landmines every year.

The worldwide movement to ban landmines burgeoned during the Clinton years. In Dec. 1997, 137 nations — more than two-thirds of the world's countries — signed the Ottawa treaty, an agreement to ban the use, production, stockpiling, and transfer of antipersonnel landmines. How did President Clinton respond?

Clinton flat-out refused to become party to the Ottawa convention. As he put it, "I could not sign in good conscience the treaty banning landmines."

In "good conscience"?!

Landmines are not good for children, Hillary. **SFBG**

Paul Rockwell

Paul Rockwell (rockyspad@hotmail.com) is a national columnist living in the Bay Area.

SEND YOUR LETTERS TO:

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LETTERS

TICK, TICK, TICK

Let me just preface this letter by saying that I'm a 40-year-old "kid" who has been active in the San Francisco music community since 1984. I love this town. My entire life's blood is inside the city limits. I read Tim Redmond's "Editor's Notes," [3/12/08] and a couple of points really hit me in the gut and rang true, in my humble opinion.

First...I would just like to say, "hell yes, Tim." There is indeed a wave of new money (or shall I say "wannabe old-money") millionaires flooding into San Francisco. While the majority of us tax-paying citizens are seeing our government-funded services drying up and bracing for what looks to be the Mother of All Recessions, there is a distinct minority of these nouveau riche who seem hell-bent on playing their fiddles while Rome — excuse me, I mean San Francisco — burns.

Case and point: the school district is planning to lay off 535 employees. Whom do these employees educate? Primarily the children of the immigrant workers we exploit here in SF so we can all eat our McBurgers and avoid doing any form of physical labor whatsoever. What are these newly-minted millionaires doing about it? Eating at restaurants like Maverick on 17th St. and Mission, where it costs \$100 a table for toast squares and deer meat. Hey, rich people? How about you donate that \$100 bill to the district so the poor bastard who cleans your \$1 million dollar condo can keep his kids in school? I'm pretty sure the restaurant owner sleeps on a pile of cash and does not need the money for deer meat.

Or better yet ... how about you give him the \$100 so he can buy a month's worth of groceries? Or I dunno, possibly pay his rent? The money in your wallet didn't come from the fruits of your own labor. You were not blessed with some sort of superior money-making intellect. Your family has money because

CONTINUES ON PAGE 8 »

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- MAR 27** First-ever East Bay Young Single Professionals Mixer
- MAR 28** Bay Area Flirting Convention, San Rafael
- APR 3** Mid-Life Singles Mixer/Dance/Karaoke, Santa Rosa
- APR 4** "Insignificant Others" Musical Comedy & Party for Singles, SF
- APR 5** Spring Night Delight, SF
- APR 10** Wine Tasting & Live Band Dance, Los Gatos
- APR 11** Spring Ball, Santa Clara
- APR 11 - APR 14** Singles Mega-Cruise, Baja
- APR 12** Farewell Art & Wine Tasting Party, SF
- APR 18** Contra Costa Lock & Key
- APR 19** Young Single Professionals Party, SF
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"Gold Wars" by Ferdinand Lips

"FIASCO" by Frank Portnoy

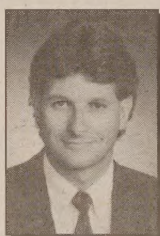
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Tuesday, May 6, 2008 7 - 10 pm
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LETTERS

CONT.

we're playing a con game with Latin American workers. I've seen San Francisco rise ... and BOY have I seen San Francisco fall.

Guess what people? It's time to fasten your seatbelts and return to the upright position.

But, what do I know? Apparently, I'm not "mature" or "cultured" enough to appreciate \$100 plates of venison while our children get a fourth-rate education. Get your effing priorities straight, San Francisco.

Kind of feels like earthquake weather, don't it?
Sigh.

Erik Kolacek
San Francisco

A BUDGET SOLUTION

If I am not mistaken, the energy crisis of 2000-2001 was caused by a failed experiment in electricity deregulation. This precipitated the earlier fiscal crisis and played a central role in the recall of Gov. Gray Davis, who was obliged to decimate state coffers in order "to keep the lights on."

A possible remedy for the present \$14 billion budget shortfall would be state acquisition of the properties and revenue streams of the three large private utilities now operating in California. The several dozen existing and locally regulated public systems, of which Los Angeles and Sacramento are the largest, emerged relatively unscathed from a foolhardy fling with deregulation.

J. B. Neilands
Berkeley

FOR THE RECORD

Due to an editing error, an actor in the Magic Theatre's performance of *Tir na nÓg* was misidentified. The part of the mother was played by Cat Thompson.

In last week's issue, we misstated the amount of money that the STOP Lennar Action Movement has spent on its campaign. The correct figure is \$3,000 to \$4,000.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1422, Minneapolis MN 55402; (612) 341-9357; fax (612) 341-9358.



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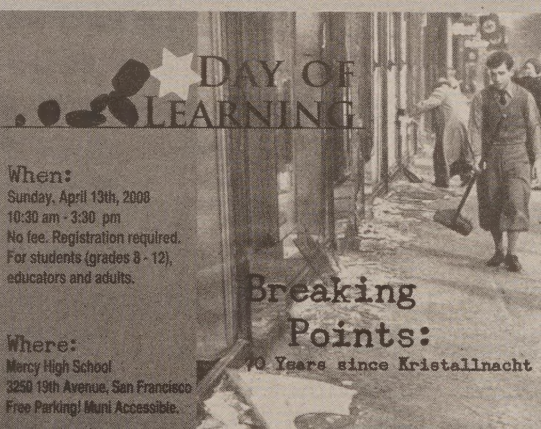
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Pixel Vision Molly Freedenberg live from SXSW on indie culture

Guardian's SF Darwin Bell, Willie Mays, and that Dolores drunkard

Politics PG&E greenwashing, Clinton, Obama and affirmative action

Disability Reconnect

What does it take to make the Board of Supervisors' chamber wheelchair accessible?

One carpenter, one engineer, and two laborers working for one hour on St. Patrick's Day, according to Board of Supervisors President Aaron Peskin. In other words, far less than the \$1.3 million sticker price proposed by the Mayor's Office of Disability.

Peskin spoke to the *Guardian* shortly after the March 17 work was completed and said he now believes that the clerk's desk, where he currently sits, "is fully accessible to the disabled community," though an official test drive has yet to take place. Three years ago, Peskin abandoned the chamber's presidential podium in deference to wheelchair-bound Sup. Michela Alioto-Pier, and has been sitting at the clerk's desk ever since. The mayor's \$1.3 million ramp proposal would retrofit the presidential podium.

Monday's surprise construction project occurred as Sup. Chris Daly put forward a plan to use any unspent funds from the million-dollar ramp to protect crucial services to the city's disabled community. Daly's initiative comes in the wake of the Health Commission's approval of mid-year budget cuts that public health officials describe as the biggest the department has ever seen.

Mayor Newsom has asked

the Department of Public Health, which accounts for 20 percent of the city's \$6 billion annual budget, to cut \$28 million to help bridge a projected \$251 million budget gap. Daly is seeking to combine the \$760,163 unspent balance from the presidential ramp with General Fund reserves to keep open Buster's Place, the city's only 24-hour drop-in homeless center. He also wants to use the cash to pay for mental health directors and public health nurses who visit chronically ill, homebound patients.

"With the City staring down draconian cuts midyear, and worse in 2008-09, we should spend our monies wisely," Daly said. "My first aim is to protect the most vulnerable populations." (Sarah Phelan)

We Hate 98

But Proposition 99 is fine, according to more than 200 tenants and housing-rights activists who chanted the slogan during an informational rally on Saturday, March 15. The "Save Rent Control Convention" convened to spread the word that the statewide Proposition 98 on the June 3 ballot is far more threatening than its innocuous title, "Government Acquisition, Regulation of Private Property, Constitutional Amendment," suggests.

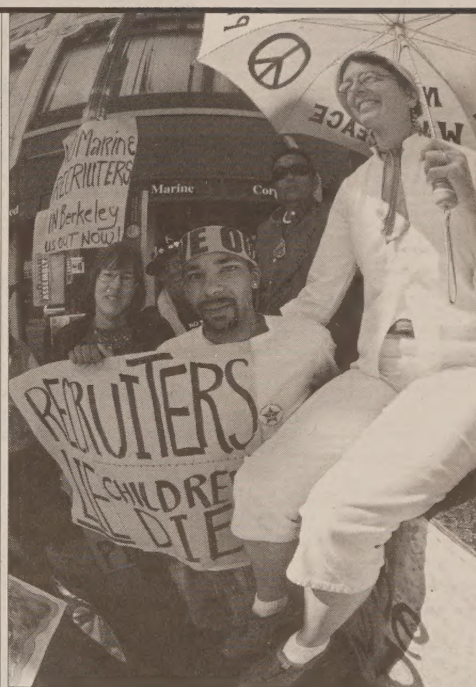
"It's a very broad attack on all tenant protections," Ted Gullicksen of the San Francisco Tenants Union told the crowd. Over 180,000 rent-

controlled units house more than 350,000 people in San Francisco, Gullicksen said, and if Prop. 98 passes, "as of June 4, nobody will be able to move into a rent-controlled unit." Without having rent control in San Francisco, the city will change drastically.

Prop. 98 backers say it will reform eminent domain rules, but opponents claim that's a fig leaf on a measure that would dramatically affect housing in the state. In addition to phasing out all rent-controlled units, it would also kill laws requiring inclusionary affordable housing, condo conversion relocation benefits, and tenant eviction protections — not to mention altering some zoning laws and environmental safeguards.

"It's clear they're going to keep using eminent domain as the issue to get rid of rent control and tenant protections," said tenant advocate Dean Preston. For proof of what Prop. 98 is really about, Preston and others say follow the money — 85 percent of the proposition's funding comes from landlords.

Anti-98 activists have offered Prop. 99 as an alternative eminent domain reform measure. Unlike 98's sweeping scope, Prop. 99 is a short, simply worded measure that would make it illegal for the government to seize private property and give it to another entity for its singular use. It would also trump Prop. 98 if it receives more votes. (Amanda Witherell)



Former marine Charles A. Brown (center) participates in CodePink's weeklong campout and demonstration outside the Marine Recruiting Station in Berkeley last week. The campout, part of the group's ongoing protest of the recruiting center's presence, lasted from Monday the 10th to Friday the 14th.

GUARDIAN PHOTO BY MITCH AIDELBAUM



A public witness to the crucifixion of Jesus in society

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Former FPPC general counsel Bob Stern

ALERTS

WEDNESDAY, MARCH 19

Direct action intersection

Before you head over to the big rally and march sponsored by International A.N.S.W.E.R. Coalition, meet up early and spend the day participating in a number of direct actions organized by Direct Action to Stop the War, 7 a.m. corner of Market and Sansome, SF bayareadirectaction.wordpress.com

Shut it down

Make CodePink's effort to shut down the Berkeley Marine Recruiting Station part of your week's antiwar activities. Stop by any time of day and wear orange. All day, free Berkeley Marine Recruiting Station 64 Shattuck Square, Berk. www.bayareacodepink.org

Fund the antiwar

Small businesses can help the continued antiwar effort by contributing five percent of today's receipts to International A.N.S.W.E.R. The Homemade Cafe, Chloe's Closet, Red Hill Books, and Discount Club liquor store in Bernal Heights are among the businesses pledged to participate. (415) 821-6545 www.answersf.org

The big march

Do your part to end the war now at a large-scale rally followed by a march organized by International A.N.S.W.E.R. Coalition. 5-8 p.m. Civic Center Polk and Grove, SF (415) 821-6545, www.answersf.org

Alameda's march

March and rally with the Alameda Peace Network on the fifth anniversary of the invasion and occupation of Iraq. 6:30 p.m. Alameda City Hall Oak and Santa Clara, Alameda www.alamedapeacenet.org

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Migden sues the FPPC

Trailing in the polls, embattled state senator Carole Migden takes regulators to federal court to save nearly \$1 million in campaign funds

By JB Powell
> jesse@sfbg.com

Barack Obama and Hillary Clinton aren't the only Democrats beating each other up this campaign season. The race for California's third senate district has turned into a nasty three-way donnybrook, with incumbent Carole Migden fighting for her political life against San Francisco Assemblymember Mark Leno and former North Bay Assemblymember Joe Nation.

Now, to save her campaign from possible financial ruin, Migden has taken on yet another adversary: state campaign finance regulators.

On March 3, in a stunning move, Migden filed a lawsuit in federal court against the Fair Political Practices Commission, challenging its decision to strip her of nearly \$1 million in campaign funds. A hearing is scheduled for April 1.

If Migden loses, it could leave her with very little money to spend in the heat of an expensive primary battle — a situation that might seriously hurt her chances for reelection.

"This lawsuit is very unusual," government scholar and former FPPC general counsel Bob Stern told the *Guardian*. "I can't remember the last time a legislator sued

the FPPC. Usually it's the other way around."

Last October, after several months of investigation, the FPPC barred Migden from accessing \$997,340.28 in her reelection accounts. She had transferred the cash to her current campaign from an account dating back to her days in the State Assembly. California's "surplus funds" law, which Migden's suit seeks to overturn, says public officials running for a new office must move old campaign funds into new accounts before they leave their original office. Migden did not move the money until October 2006, four years after she left the assembly.

After it was filed in the federal court for the Eastern District of California, the senator's lawsuit provoked an angry response from the commission's chair, Ross Johnson. In a statement, he said Migden was attempting to "bully" and "distract" the FPPC. Johnson, who pledged to "enforce the law," also asserted that Migden had already spent "nearly \$400,000" from her assembly campaign. That could mean big trouble for the senator: by law, she might be liable for up to three times that amount in penalties, as well as additional fines. In recent weeks, FPPC



Carole Migden wants access to campaign funds the FPPC says she can't spend. | PHOTO BY RINKFOTO

commissioners have met several times in closed session to discuss an unnamed matter that many observers guessed was her case.

Last week, the commissioners met in secret again — and after they adjourned, they disclosed that they were in fact consulting with their attorneys about Migden. Given their actions both before and after the senator filed her suit, the buzz around Sacramento was that it was only a matter of time before the regulators started formal proceedings against her.

By beating them to the punch

and challenging the law in the federal system, Migden may be trying to head off disaster. Polls show her currently running third behind Nation and Leno. In such a tight race, a large fine would cripple her campaign. And even if the FPPC didn't choose to fine her, she still desperately needs the cash that they forbade her from spending — not just for the election, but also for a slough of legal expenses she's racked up defending herself against regulators. As the text of her lawsuit states, her lost assembly funds, "could well

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Midgen CONT.

make the difference in the June primary election."

Migden's lawyer, James Harrison, called her campaign's failure to properly transfer the money from her assembly accounts "a technical glitch" caused by a volunteer staffer. Why the senator would trust a volunteer to make sure such a huge sum of money was moved legally from one account to another has people in and around the capital scratching their heads.

"It's mind-boggling to me," Stern said. "This is an awful lot of money to entrust to a volunteer. How long has she been in the Legislature?"

Migden told us by phone that at the end of 2006, after she was fined nearly \$100,000 for other violations by the FPCC, she initiated a "top-to-bottom audit" of her finances. During the audit, she said, "We discovered that we had problems that exceeded the [abilities] of volunteer staff, so

we brought in experts." Migden herself is now listed as the treasurer of her reelection campaign committee as well as her legal defense fund. But these staffing changes, she said, came after the assembly money had been transferred.

Whether or not the faulty funds transfer was caused by an innocent mistake, Migden is taking huge political as well as legal risks by challenging state law in federal court. Her lawsuit cites a controversial 1976 Supreme Court case, *Buckley v. Valeo*, which holds that the First Amendment's right to free speech protects political campaign expenditures. That decision has been used by many — mostly conservative — opponents of campaign finance reform. In other words, Migden, a liberal lawmaker in one of the most liberal districts in the state, finds herself arguing from a conservative viewpoint against a key campaign finance law. Moreover, Migden publicly supported a 2000 ballot initiative, Proposition 34, which

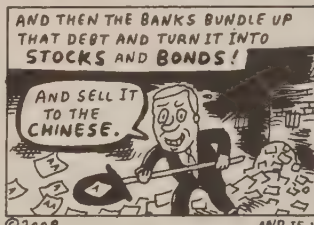
reaffirmed the surplus funds statute — the very law she now says is unconstitutional.

Reached by phone, her opponent Leno pounced on Migden's apparent flip-flop on the law she is now challenging. "She never suggested that the [surplus funds] law was unconstitutional prior to breaking it. I wasn't aware that as citizens or lawmakers, we got to pick and choose which laws we follow."

Migden would not address the matter of Proposition 34 with us. "The funds ought to be available to communicate with voters," she argued. "It's a constitutional protection ... whatever we did was lawful, we believe, and therefore we're asking for a court decision."

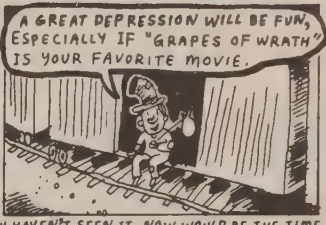
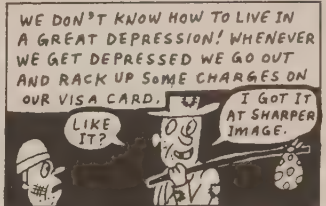
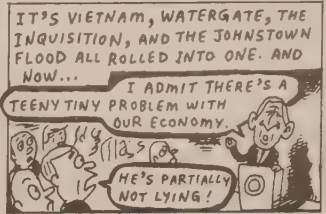
For Stern, Migden's gambit shows that she has nothing left to lose anymore. "It's obvious that she needs this money desperately because [the lawsuit is] not good press.... She's probably not going to win [in court], but there's so much at stake, I can understand why she's doing it." **—BFG**

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fon & GUARDIAN

By Steven T. Jones
 > news@sfbg.com

It was a time without precedent in American history. The commander-in-chief voiced his intention to take the country to war — a voluntary, preemptive war with no clear catalyst, no faraway invasion or Pearl Harbor or sinking of the *Maine* — and millions of people shouted their opposition. With plenty of time to avert war, the protesters warned the invasion would be a costly disaster.

They were right. And it didn't matter.

The war in Iraq was a test of our democratic ideals. It was a test that this country failed, a failure that has been felt by the people of the United States, Iraq, and elsewhere for the last five years. For many, the refusal of the US government to heed the demands of its citizens left them disillusioned and disempowered.

But others say it sparked a political change that woke up an apathetic citizenry, pulled the Democratic Party back to the left, and may have averted war with Iran.

It's certainly arguable that the presidential campaign of Barack Obama owes its energy and success in part to the antiwar movement — and if Obama wins, he will be the first president in a long time who took office thanks to the support of a strong grassroots progressive movement.

Nowhere was the clash of people power and government will more acute than on the streets of San Francisco, where a series of massive marches, some drawing nearly 100,000 people, filled the streets prior to the invasion of Iraq on March 19, 2003. The onset of war led protesters to effectively shut down the city, resulting in about 2,300 arrests and millions of dollars in costs to the city.

President George W. Bush dismissed the protests, of course, but he wasn't the only one. Political leaders such as Rep. Nancy Pelosi, then-Mayor Willie Brown and soon-to-be Mayor Gavin Newsom (who didn't attend any of the marches, unlike progressives on the Board of Supervisors) condemned the peace movement for hurting an innocent city. But with the "battle for San Francisco" making international news, the protesters were more concerned with the global audience.

A month earlier, on the weekend of Feb. 15 and 16, there were coordinated protests against the impending war in about 800 cities around the world, drawing around 10 million people. The peace march in Rome included about 3 million people, earning a listing in the Guinness Book of World Records as the largest



San Francisco erupts in protest, March 19, 2003. | PHOTO BY BILL HACKWELL

Resistance is futile — or is it?

San Francisco was the epicenter of the failed movement to prevent the Iraq War — but the movement that emerged here may still change the country

anti-war rally in history. People have never made such a loud and clear statement against an incipient war.

Beyond the numbers, the anti-war movement was also right. On every major issue and prediction, the messages from the street proved correct while those from the White House were wrong. The US wasn't welcomed as liberators. There were no weapons of mass destruction. Iraq after the invasion isn't a stable democracy or shining beacon to anyone but the new generation of jihadists Bush created.

We can blame a hard-headed president, ineffectual opposition party, failure of the national media, or the national climate of fear following Sept. 11. But rather than refighting that lost battle, now is the time to gain perspective on the events of five years ago and determine what it means for democracy and the post-Bush national agenda.

TO THE STREETS

There were two main umbrella groups organizing protests before the war: Direct Action to Stop the War (DASW) and International ANSWER (Act Now to Stop War and End Racism). ANSWER has remained active and DASW has recently been reconstituted for the fifth anniversary of the war, using direct action in San Francisco as well as other urban centers and outposts like Chevron's refinery in Richmond, which has reportedly been processing Iraqi oil.

"With the fifth anniversary coming up, we're going back to direct action on the streets," said Henry Norr of DASW. "But I don't have any illusions that it's going to be like it was five years ago."

The maddening march to an ill-advised war created a political dynamic in which a broad cross-section

of Americans was willing to hit the streets.

"We had a wonderfully diverse group of people, from soccer moms to anarchists," said Mary Bull, who cofounded DASW, a collective of various affinity groups and concerned individuals formed in October of 2002 as Bush started beating the drums of war.

It was a group fiercely determined to prevent the war — and really believed that was possible. In fact, Bull recalls how she and other members of the group burst out crying at one meeting when a key activist said the war was going to happen.

Richard Becker, who cofounded ANSWER and serves as its West Coast coordinator, said that in the summer of 2002, "we came to the conclusion that [the war] was going to happen." The group called its first big protest for Sept. 15, 2002, and

another one two weeks later. But the movement really exploded on Oct. 26 when almost 100,000 people took to Market Street, much of it a spontaneous popular uprising.

"We were overwhelmed," Becker said. "We were in a perpetual state of mobilization to keep up with what was going on. But then it didn't stop the war."

Did he think they could?

"I think a lot of people thought maybe it was possible to stop it. And we thought maybe it was possible to stop it," Becker said.

The high point, according to Becker and Norr, was Feb. 17, 2003, when the *New York Times* ran a front page analysis piece entitled "A new power in the streets" that claimed "the huge anti-war demonstrations around the world this weekend are reminders that there may still be two superpowers on the planet: the United States and world public opinion." But then Colin Powell went to the United Nations to argue for the invasion, and the Democrats in Congress did nothing, and it became clear war was coming.

Norr stayed out there protesting, being arrested several times and even shot in the leg by Oakland police with a rubber bullet during a protest at the Oakland docks. And he thinks some good came from the experience.

"The lesson for people is the political and economic elites are committed to preserving and extending empire. And they basically say as much in their own writing," Norr said. "Wars are not anomalies."

Despite being a frustrating and depressing exercise, most saw benefits to the failed movement. "People got an incredible education about how the system really worked," Becker said. "Building a movement is mostly about a series of setbacks."

Medea Benjamin, cofounder of both Global Exchange and CodePink and fixture of the anti-establishment peace movement for years, was upbeat about the protests. "We did our job as citizens. We did what we were supposed to do: organize, get people to take action, get people onto the streets," she said. "We did everything we could think of."

"What you take from it is we don't have a very well-developed democracy because the people spoke and the government didn't listen."

FACING ARREST

The collective action of five years ago starts with a series of personal stories — tens of thousands of them — so let me briefly begin with mine.

My arrival in San Francisco was closely tied to the march to war. I was living in Sacramento and working as the news editor of the *Sacramento*

News & Review when Bush began his saber rattling against Saddam Hussein, but by the end of 2002 I had a falling out with my boss and found myself jobless.

Like most Northern Californians who opposed the war, I came to San Francisco on Jan. 18 to make my voice heard and experienced a bit of serendipity on my way to Justin Herman Plaza: while reading the *Guardian* on Muni, I saw their advertisement for a city editor, a job that was ideal for me at a paper I've always loved. Needless to say, it was a great day, empowering and full of possibilities.

Less than two months later I was on the job, and on the second week of that job I was back on the turbulent streets of San Francisco, part of a *Guardian* team covering the eruption of this city on the first full day of war. When I stepped off the cable car just after 7 a.m., people were streaming up Market Street and I joined them.

When a large group stopped at the intersection of Market and Beale, I stopped too, taking notes and bearing witness to this historic, exciting event. I had a press pass issued by the California Highway Patrol that allowed me to cross police lines, so when police in riot gear surrounded us and threatened arrest, I held my ground with 100 or so protesters.

After interviewing about a dozen people about why they were there and that they hoped to accomplish (see "On the bus: Journalists, lawyers, four-year-olds — the cops were ready to bust anyone Thursday morning," www.sfbg.com), I was arrested with the others and taken to a makeshift jail and processing center at Pier 27 (no charges were filed in my case, and charges against all of the 2,300 people arrested here in those first few days of the war were later dropped).

I recently tracked down a few of the people who appeared in my article, including Daphne and Ross Miller, who were at the center of the most interesting drama to play out during our standoff with the police. She's a family practice physician, he's an architect, and they live in Diamond Heights with their two children, Emet, who is almost 9, and Arlen, 12, who was away on vacation when the war began.

"We were genuinely shocked that the war started," Ross told me. "We were at some of the earlier protests and really thought there was no way [Bush] could do it."

They woke up March 20, 2003, to news that the war had begun and immediately walked to the BART station with Emet and rode to the Embarcadero station, not really planning for the day ahead but just



The ever-evolving "Democracy Wall" on Valencia Street, March 2003, helped stir up debate. PHOTO BY LARS HOWLETT

knowing that they had to make themselves heard.

"We were useless as hell. I don't think I've ever been so angry in my life," Daphne said.

They quickly came up with a plan. "We basically decided that if anyone was going to be arrested, it was going to be Ross and I'd stay with Emet. But it didn't end up that way and I ended up in the arrest circle."

Daphne had their house keys and threw them over the police line to Ross at one point. A photographer in the circle had gotten shots of a man named Roman Fliegel being roughed up by police as they pulled him off his bicycle, which was towing a trailer with a sound system, and decided to throw his backpack with camera gear out as well. When Ross — who had four-year-old Emet on his shoulders — caught it and refused police orders to give it to them, police grabbed Emet and roughly arrested Ross, leaving a gash on his forehead.

"Rage surged through the crowd, and it seemed as if things might get ugly, but the police kept a tight lid on the situation, using their clubs to shove back protesters who had moved forward," I wrote at the time.

Emet was delivered into the circle with Daphne as the arrests continued, many quite rough. "At that point, as a mom, I had to exercise the most restraint ever," said Daphne, who was angry about the situation but fearful about what she was exposing her son to. "Please, don't let any violence happen here," she pleaded with the crowd. Eventually, commanders on the scene let the mother and child go.

"The officer who let me go said that if he saw me again out there, he would call Child Protective Services on me," Daphne said. But two days later, still brimming with outrage at her country's actions, she ditched a downtown medical conference to rejoin the street protests, this time solo.

The couple say they've lost friendships over the war and have become more engaged with politics, coming to believe that Bush and the neocons are malevolent figures who knew how badly the war would go and did it anyway to establish a large, permanent military base in Iraq.

"Since that day, we've been far more active," Ross said. "We realized you can't just trust the system. You have to push."

But that determination was mixed with feelings of disempowerment and depression. They attended some of the protests that following year, but the couple — like most people — just stopped going at some point because they seemed so futile.

"There was a horrible sense of resignation and a genuine depression that followed," Ross told me.

The nadir was when Bush was reelected and they considered leaving the country. But then, Ross said, "we decided we're not just going to run away and we're not going to accept this." Looking back, even with the scare over Emet, they express no regrets.

"It was the right thing to do because it was the wrong war to have. I'd do it again and again and again if I had to," Ross said.

CONTINUES ON PAGE 16 »

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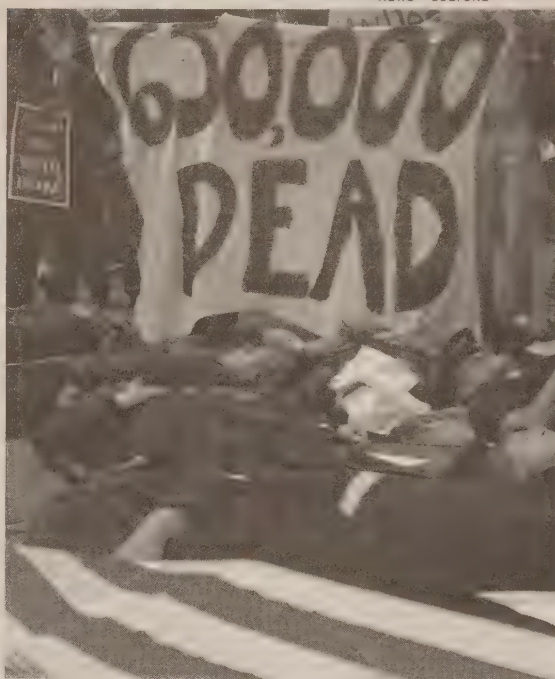
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A die-in on the streets of San Francisco in March 2007 marked the fourth anniversary of the invasion. | GUARDIAN PHOTO BY CHARLES RUSSO

Antiwar movement

They're guardedly hopeful that Barack Obama could begin to turn things around if he's elected. "I think the right president can at least start to dismantle this," Daphne said. "I think thousands of people marching in the streets is something he would listen to."

WITNESS TO HISTORY

Covering the peace movement in those early days was a heady experience, like reporting on a revolutionary uprising or working in a foreign country where the people are organized and active enough to be able to shut down society and brave enough to risk bodily injury for their beliefs.

I was at the founding meeting of CodePink — which became the most effective group at personally confronting the warmongers and keeping the war in the public eye — one evening at Muddy Waters in the Mission District shortly after the war started.

Looking back, Benjamin rattled off a long list of the alliances the group built — with labor, churches, businesses, and a wide array of social movements — and creative actions intended to build and demonstrate popular support for ending the war.

"We've done so many things and what did we get? We got a surge," she said. "It shows the crisis in our democracy, the crisis of the two-party system, the crisis of a dysfunctional opposition party."

Yet she said the peace movement has been remarkably successful in convincing the public that the war was a mistake and that it's time for the troops to come home, even if the Democrats have been slow to respond to that shift.

"The progress we've made is turning around public opinion and that's going to play a big role in the upcoming elections," she said. For Norr, the role of the news media is a particular sore spot. He was a technology reporter for the *San Francisco Chronicle* who called in sick on the first full day of war and was arrested on Market Street with his wife and daughter, resulting in suspension by editor Phil Bronstein for his actions.

I wrote several stories on the issue, which culminated in Norr being fired and Bronstein unilaterally banning *Chron* employees from peace protests. I even borrowed CodePink's guerilla tactics when Bronstein repeatedly refused to return my calls or address why he had singled out antiwar protesters for uniquely punitive treatment. I confronted him during a speech he gave at the Commonwealth Club (see "Lies and half-truths," 5/7/03). That was the tenor of the times: we were all tired of being lied to and we decided to push back.

Norr was particularly frustrated with his own paper's reporting of the war and started sending articles by the foreign press to his paper's news desk, trying to wake his col-

leagues up to the pro-war propaganda being passed off as journalism in this country.

He was also disappointed with the country and with the *Chronicle* — both the management and his fellow reporters, who did little to support him — but the experience caused him to return to his roots as a progressive activist.

"The war and losing the job and everything brought an abrupt end to my consumerist phase and dumped me back into the world of being an activist," said Norr, who serves on the KPFA 94.1 FM local station board and has made three recent trips to the Palestinian territories while working with the International Solidarity Movement.

Benjamin said Americans shouldn't expect the next president to end the war — not without lots of pressure from a renewed and vocal peace movement. "This is the time to set the stage for the post-Bush agenda," Benjamin said. "Don't put your hopes in Barack Obama in getting us out of Iraq. Put your hopes in the people."

THE AFTERMATH

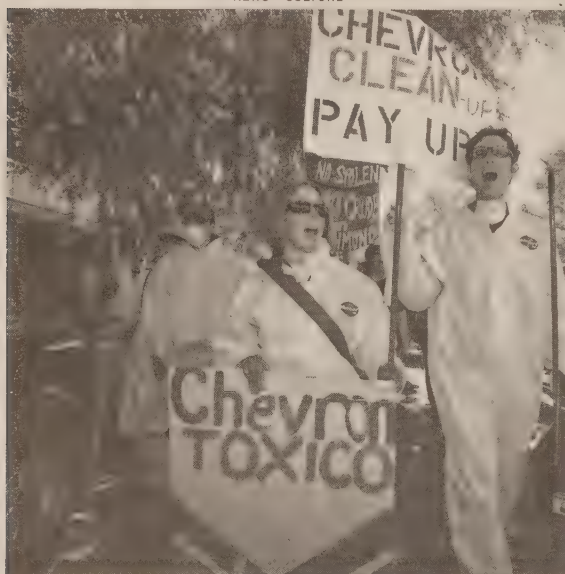
The San Francisco Police Department, which spent more than \$2 million on overtime costs responding to peace protests between March 15 and April 16, 2003, generally behaved with restraint and professionalism, but there were several exceptions.

The most costly and disturbing incident came when Officer Anthony Nelson began aggressively swinging his long riot baton at protesters, badly shattering the arm of peaceful protester Linda K. Vaccarezza, who suffered a permanent disability in her career as a court reporter.

Nelson's incident report falsely stated that Vaccarezza had threatened him with a sign attached to a solid pole, but video of the incident later clearly showed there was no pole and that she was retreating when he teed off on her (see "The home front," 05/26/04).

Vaccarezza received an \$835,000 settlement from the city in November of 2004. On Oct. 5, 2005, two and a half years after the incident, SFPD fired Nelson for lying about what happened that day, and the City Attorney's Office has been successfully fighting Nelson's appeals in court ever since, putting in more than \$100,000 in attorney time and costs into the Nelson and Vaccarezza cases.

The other significant ongoing litigation from the antiwar protests involved Mary Bull, who was arrested during an early protest for pouring fake blood in front of the entrance to Chevron's San Francisco office before



A rally and nonviolent direct action at the Richmond refinery targeted Chevron on March 15. | GUARDIAN PHOTO BY LANE HARTWELL

being allegedly strip searched and left naked in her San Francisco Jail cell for 36 hours.

Ironically, Bull was among those who brought a successful class action lawsuit against Sacramento County after she and others protesting a logging plan were strip searched, setting a precedent and led most counties to reform their strip-search policies. She used her share of the \$15 million judgment to buy an organic permaculture farm in Sebastopol.

Her San Francisco case, in which Bull won a multimillion-dollar judgment, is still under appeal and now in mediation. Bull said the protests five years ago did make a difference, something she tells those who fret about its apparent failure. "I tell them to look at what issues the candidates are talking about now and I thank them for protesting then."

"Even though we had millions throughout the world, we were sort of blocked, but now we're regaining that momentum," Melodie Barclay, a massage therapist who was also arrested with me on the first day of the war, told me recently. "We can't judge it by the fact that we didn't get the momentum we wanted."

Norr started his antiwar activism working with Students for a Democratic Society in Boston, protesting the Vietnam War, which he said shares many similarities with the current situation, for good or for ill. He said that people tend to forget that while the protests then were huge and helped end the war, the movement did wane after Nixon ended the draft and substituted massive aerial bombardment for boots on the ground.

"The protests dropped off considerably," he said. "A lot of the things that drove people to take risks in the late '60s had faded by the early '70s."

He thinks the current administration learned a lesson from those days: it's easier to maintain a war effort if the average citizen isn't affected.

But there are other factors as well keeping a lid on the antiwar outrage.

"The culture has changed too. Young people are oversaddled with debt. People in schools seem to be docile. The culture as a whole seems to be more individualist and consumerist," Norr said.

Yet some young people have woken up and many of them are funneling their energies into a peace group that was formed in the summer of 2005: World Can't Wait, as in: the world can't wait for the end of Bush's second term before we change our direction and leadership.

"We don't just want them gone, we need to repudiate their program," said Giovanni Jackson, a 26-year-old WCW student organizer. "If we're going to change anything, we need the youth."

Jackson was at WCW's founding convention in New York City, which came just as New Orleans was being flooded and then essentially abandoned by the federal government.

"When [Kerry] lost, people felt demoralized and World Can't Wait kind of stepped into that situation," Jackson said. "There was a lot of demoralization in the antiwar movement at that time."

The group organized protests and student walkouts on Nov. 2, 2005.

CONTINUES ON PAGE 19 »

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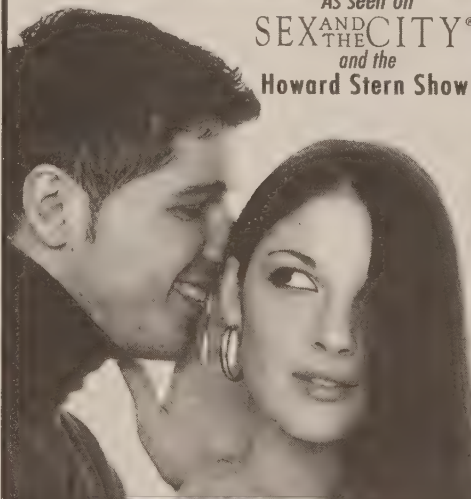
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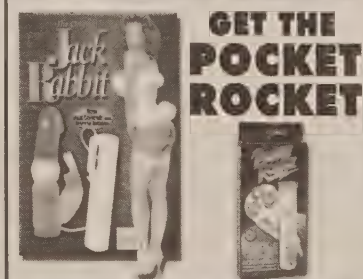
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Ribbons and signs

Memories of a reluctant war mom



Crosses on the hill in Lafayette mark the soldiers who have died in Iraq.

PHOTO BY JUSTIN SULLIVAN/GETTY IMAGES

By Sarah Phelan

▷ sarah@sfbg.com

The hardest thing I've ever done was take my son to the airport the day he deployed to Iraq.

We set off at dawn, the hour that most dates with the Army begin, exhausted after a sleepless night in which my son packed his gear, put on his military fatigues and assumed what my daughter calls his "soldier face," an expressionless, unnaturally calm look.

The sun rose, Led Zeppelin began to sing, *Dancing days are here again / As the summer evenings grow / I got my flower / I got my power / I got my woman who knows on my car radio* — and I began to wonder how I could be helping my son in joining Bush's surge.

Isn't this kind of dysfunctional? I thought, wondering if my son's militaristic tendencies were the universe's way of jokingly paying me back for a lifetime of peacenik activities.

I know he says he wants to go, but he is young and innocent and doesn't know what he is getting into, I thought, glancing at my son, who had always shown an interest in war since he was a small child, and was already looking like some kind of psycho-killer, thanks to a pair of black-rimmed, ballistic glasses he insisted on wearing on the plane.

And now he was reminiscing about the time he almost melted a

machine gun barrel.

"I let off 300 rounds out of a machine gun without a break," he explained, his newly shaved head as fuzzy as a chick. "By the time I was done, the barrel was glowing orange and red at the tip. They were blanks, but they still create that much heat."

For a moment I wanted to turn and drive in the opposite direction. But I knew that there was nothing I could do to stop my son from going on his mission, the modern day version of the medieval knight's quest.

It wasn't until after we'd hugged and he'd disappeared into airport security that I broke down and cried.

When I got home, I took out the yellow ribbon magnet I got at the Camp Roberts PX store. I bought it last summer, when I attended the California National Guard farewell ceremony. And now I wrote on it, in black marker, "Til they all come home."

Then I stuck the magnet on my car, between the "Prune the Shrub" and the "Yes to Coexistence, No to Violence" bumper stickers. I'd finally come out as a military mom.

A few weeks later, I was filling up my car, when the guy behind me at the gas station commented on my bumper sticker collection.

"Don't you think that sometimes there has to be violence for there to be coexistence?" said this guy, who looked younger than me, but older than my son.

"Last weekend 14 US soldiers were killed by roadside bombs," I said, my voice suddenly on the edge of tears. "What good does that do anybody?"

"Nobody," the guy agreed, evidently attuned to my distress. "What's your son's name? I'll pray for him."

PRECIOUS TREASURE

These days, I pray for my son all the time, and all the people who are in Iraq, too. I pray in elevators and bathrooms and coffee stores. I pray when I'm driving across the Bay Bridge toward San Francisco and the towers on the bridge's western span loom like archangels.

"Protect him, protect them all," I say to the towers, the angels, and anyone else who might be listening.

Until my son enlisted, I had no idea of the daily nightmare that military families endure. The pain they feel when they read the paper or see the news and hear that some soldiers have been killed, and wonder if folks in uniform will show up at the door with bad news.

And until I went to the National Guard's farewell ceremony last summer, I had no idea what the 800 guardsmen, who were deploying with my son, were like. Then I saw them marching in formation toward me across a dusty parade field under the anxious gaze of their families. A shiver went up my spine.

They were so young, these soldiers — boys, most of them, just like my son. And they were so representative of the racial demographics of California, so many colors and ethnicities gathered there that day. And most of them didn't seem to be rolling in money.

But they were precious treasure in the eyes of their wives and children, siblings and parents, who all would really rather not see them leave. And they continue to be a mighty rare resource in these days of no military draft, a body of soldiers who should be only be deployed when all other avenues have been exhausted.

Most of us are disconnected from these soldiers, their families and this war. We see images of burning tanks, charred buildings, and stunned Iraqis on the television. But there is no smell of burning flesh. No fear that the person walking toward us is a bomb, about to go off.

And without the draft, most Americans aren't worrying that Iraq will devour their children. It's a dangerous disconnect that could allow this war to drag on for decades — its burden to fall on the backs of the same soldiers and their families, over and over again.

Watching these young men prepare to deploy, I felt sick, remembering that when Bush first tried to make his case for the invasion, I naively believed this war could be averted. All it would take, so I thought, was people listing the many reasons why a preemptive invasion was illegal and how it would have long-term counterproductive repercussions for Iraq.

I also remembered how I began to grow desperate in December 2002, when Bush continued to talk about assassination, regime change, and first-strike nuclear attacks, despite the fact that inspectors found no evidence that Saddam had weapons of mass destruction and despite the fact that millions were marching against an invasion.

I helped organize and participate in a naked peace sign on a beach in Santa Cruz County, along with my friend and fellow peacenik Jane Sullivan.

I know that getting naked to stop the invasion sounds terribly lame in retrospect. As Jay Leno joked at the time, "Good idea. Wrong president." But it wasn't likely to trigger any nuclear build-ups, either.

At the time, my son was 16 and wasn't talking about joining the military. That happened in his first year at college. It was January 2006, and I was hopeful that since the war was becoming increasingly unpopular, the Democrats would be able to take control of Congress and force Bush to bring the troops home, before my son

could be deployed.

My son's recruiters apparently had no such illusions.

"Run away, boy! They'll send you to Iraq!" they said, when my son showed up to enlist.

"I couldn't expect you to understand," he said, the day he broke the news of his enlistment, adding that he believed his ensuing experience would be "like a crucible."

Crucible is certainly an accurate metaphor describing my odyssey as a newborn military mom. As I wrote in my diary in Spring 2007, when my son got his deployment orders and came home on leave for a week, "Since last week, I have learned the difference between the cavalry, the field artillery and the infantry. I have helped my son draw up a living will and power of attorney documents. We have had conversations about death, maiming, and vegetative conditions."

We also had plenty of sweet and funny times, the way people do when they don't know how much time they have left together. Like the day we took a road trip to Mount Tam. We laughed ourselves silly when the person in the passenger seat of the car ahead of us turned out to be a giant poodle. After we climbed to the top of the mountain and looked out at stunning views of the Bay and ocean, my son said, "If everyone could go into space and see the planet Earth from a distance, they'd probably become very spiritual."

Then he skipped down the path with a hop and jump, like a leprechaun on vacation.

The next morning we delivered him to the National Guard Armory in Walnut Creek (at dawn, of course,) so he could hurry up and wait until he and his fellow soldiers were bussed away to Paso Robles for three months of predeployment training.

The streets were deserted, except for a TV crew filming families like ours saying goodbye. This was the biggest deployment of the local Guard in a long time, and it was making prime time news. I didn't feel much like talking, and afterwards, my daughter and I caught BART to San Francisco. The first stop was Lafayette. When we looked out the window, we saw a hillside covered with white crosses, one for each US soldier who has died in Iraq, so far.

It was May 9, 2007. The sign said 3,367.

"Unspeakable pain, grief, and discombobulation," was all I wrote in my diary that night.

THE PAIN GOES ON

By June 5, 2007, I noted that the number of US casualties had risen to 3,495.

Today, it's creeping toward 4,000

soldiers, and no one even knows for sure how many thousands of Iraqis have been killed, maimed, or displaced by this war.

During the months my son has been gone, I have reached out to the other military moms and wives I know in the Bay Area. To them, I offer my profound thanks. They alone understand what it's like to go weeks without hearing anything, then learn nothing of what is going on when you do get to speak with your soldier by phone.

When I told Kim Mack, whose 23-year-old son Bobby just returned from a yearlong tour in Iraq, that my son hopes to be home by the end of April, she said, "People don't understand what it does to the family. I know what you are going through."

Mack is executive director for Sacramento for Obama and supports his candidacy in large part because she believes he's the only Democratic front runner who is serious about withdrawing combat troops from Iraq

as soon as possible.

Cindy Sheehan, whose son Casey died in Iraq on April 4, 2004, observes that none of the presidential front-runners are talking about a complete troop withdrawal.

"I cannot bring my son back to life, but your story is what keeps me motivated to get the troops out of Iraq and start the reconciliation process with the people of Iraq," Sheehan said.

So, here I sit, tortured by unspeakable worries as the fifth anniversary of the invasion approaches. Does the trail mix in my son's care packages soothe his nerves or fuel random acts of violence? Will he and his buddies get the care they need when they come home? Will we be out of Iraq by 2009? When will the Iraqis get their country back?

I don't know, but I'll keep pushing until I have answers, and all the troops are home, and the black marker pen is completely worn off from my yellow ribbon magnet. **SFBG**

Antiwar movement

CONT.

"Everyone has their moments of doubt," he said, "but I'm motivated by the crimes we see everyday."

THE LESSONS

One of the biggest barriers to galvanizing people and turning the fifth anniversary of the war into something that might make a difference is the presidential election, which is diverting the energy of many potential protesters — and at the same time, offering some hope that a new president may lead to peace.

After all, every single one of the Democratic presidential candidates has promised to withdraw troops from Iraq, with varying timelines and numbers of US personnel left behind. And with enough encouragement, they might be willing to help change the status quo.

Many of the activists who volunteered their time and money to help move the Obama campaign into its front-runner position came out of the antiwar movement, and Obama's strong stand against the war has been a key factor in his popularity.

Becker and some other activists don't have much faith that a change in presidents will change the course in Iraq, although he agrees that much of the energy now surrounding Barack Obama derives directly from the antiwar movement.

"There's been a huge upsurge of hope for Obama and that he might bring about the kind of change we need," Bull said, adding that she doesn't share that hope, believing the only path to peace is to pressure

Obama and other leaders to commit to more progressive positions.

Norr said, "On one level, people have illusions about the power of peaceful protests. People believe in democracy, as well they should. We feel like the rulers should be paying attention to public opinion.

"It's a remarkable story how broadly and quickly the American people have turned against the war. Public opinion was certainly ahead of the Democrats."

And people will only grow more disenchanted with Iraq and its multitude of costs. "The people here are paying for this war, and everyday we have new stories about health clinics being shut down," Becker said.

Becker was amazed last March as massive demonstrations for immigrant rights seemed to explode out of nowhere. "We think there will be more things like that," he said.

Because after five years of organizing communities to resist the military-industrial complex's plans, Becker thinks there's been some visible progress.

"There isn't a town or hamlet in the US that doesn't have activism going on, but you wouldn't know it from the corporate media," Becker said. "It's a mistake for people to feel discouraged." **SFBG**

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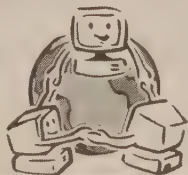
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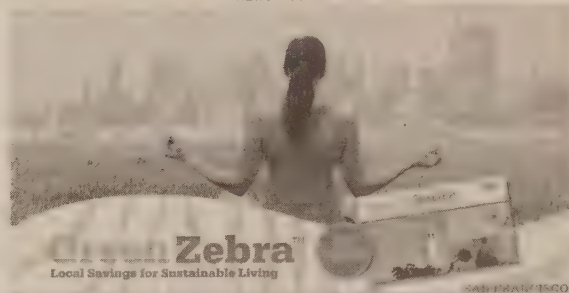
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Discounts that do good

By Colleen McCaffrey
news@sfbg.com

GREEN CITY Coupon books don't tend to be of much use to green-minded consumers or businesses. They're usually just chock full of special offers from fast

food restaurants and wasteful chain stores. That's why former credit auditors Anne Fisher Vollen and Sheryl Cohen started the Green Zebra Savings Guide. They wanted to use the good old-fashioned clip-outs to draw customers to, and educate them about, environmentally conscious companies.

"It is our hope that discounts will give Green Zebra users incentive to try out a new green alternative to a traditional product or service," Vollen told the *Guardian*. "Then if it lives up to their expectations, [we hope] they will continue to patronize that business even without the discount."

First published in San Francisco in 2007, Green Zebra promotes bargains for enterprises such as green retailers, bike shops, and independent bookstores. It also offers useful educational tips on topics such as greening your home, purchasing eco-friendly beauty products, and creating a zero-waste lunch. To make it into the book, companies have to meet two of the following criteria: they must offer a discount on a green product or service, run their business in a sustainable manner, be locally owned, and/or contribute significantly to the community.

This past year, Vollen and Cohen expanded the guide to include separate editions for Marin County and the peninsula. Helping people buy from Bay Area businesses rather than large chains is a critical aspect

of Green Zebra's mission. By promoting independent, locally owned firms, Vollen said, "We are not only strengthening the local economy but also helping preserve the uniqueness of San Francisco, rather than contributing to the strip-mallization that has become so rampant in the US."

Vollen understands that living in modern day America makes it hard, if not impossible, to reform everything about our lives. But she hopes Green Zebra will encourage people to start with small steps, inspired by issues they're passionate about. The mother of two and MBA graduate told us her own personal passion of late has been finding ways to eliminate water bottle waste. "Less than 10 percent of bottles get recycled, and it's a petroleum product," she said.

The guide's mode of production also embodies the spirit of doing what we can to minimize our impact on the planet. Each edition, Vollen said, is printed on "100 percent recycled fiber, 98 percent postconsumer waste paper, processed chlorine-free." In addition, Green Zebra offsets its carbon emissions by helping to fund a methane digester at a family farm. The digester not only takes climate-warming methane out of the atmosphere, it turns the gases into renewable electricity. Another way Vollen and Cohen hope to lead by example is by donating roughly 50 percent of the guide's proceeds to charity. A portion of this year's profits went to the San Francisco Green Schoolyard Alliance, an organization that teaches children eco-friendly gardening, architecture, and design skills.

Most Green Zebra sales are through public and private school fundraisers, but copies of the guide are available for purchase online at greenzebra.org. **sfbg**

Hooker science

By Annalee Newitz

> annalee@techsploitation.com

TECHSPLIOTATION The outrage over former New York governor Eliot Spitzer hiring an A-list hooker makes me feel like throwing a gigantic, crippling pile of superheavy biology and economics books at everyone in the United States and possibly the world. Are we still so Victorian in our thinking that we think it's bad for somebody to pay large amounts of money for a few hours of skin-time with a professional? Have we not learned enough at this point about psychology and neuroscience to understand that a roll in the sheets is just a fun, chemical fizz for our brains and that it means nothing about ethics and morality?

The sad fact is that we have learned all that stuff, and yet most people still believe paying money for sex is the equivalent of killing babies on the moral report card. And yet nobody bothers to ask why, or to investigate past the sensational headlines. As far as I'm concerned, the one unethical thing Spitzer did was to hire a sex worker after prosecuting several prostitution rings. That's hypocritical of him, and undermines my faith in him as a politician.

But let's say Spitzer hadn't prosecuted so-called sex crimes before, and all he was doing was hiring a lady for some sex. Here is what I don't get: why is this bad? On the scale of things politicians can do – from sending huge numbers of young people to be killed in other countries to cutting programs aimed at helping foster kids get lunch money – hiring a sex worker is peanuts. It's a personal choice! It's not like Spitzer was issuing a statewide policy of mandatory hookers for everybody.

What really boggles the mind is the way so-called liberal media like National Public Radio and the *New York Times* have been attacking Spitzer's morals as much as the conservative Fox News types have. In some cases, they've attacked him more. The reasons given are always the same: sex work is abusive to women (male prostitutes don't exist?), and being paid for sex is inherently degrading.

Let's look inside one of those heavy economics books that I just beat you with and examine these assumptions for a minute, OK? Every possible kind of human act has been

commodified and turned into a job under capitalism. That means people are legally paid to clean up one another's poop, paid to wash one another's naked bodies, paid to fry food all day, paid to work in toxic mines, paid to clean toilets, paid to wash and dress dead naked bodies, and paid to clean the brains off walls in crime scenes. My point is, you can earn money doing every possible degrading or disgusting thing on earth.

And yet, most people don't think it's immoral to wipe somebody else's bum or to fry food all day, even though both jobs could truthfully be described as inherently degrading. They say, "Gee that's a tough job." And then they pay the people who do those jobs minimum wage.

The sex worker Spitzer visited, on the other hand, was paid handsomely for her tough job. The *New York Times*, in its mission to invade this woman's privacy (though in what one must suppose is a nonexploitative way), reported that she was a midrange worker at her agency who pulled in between \$1000–\$2000 per job. She wasn't working for minimum wage; she wasn't forced to inhale toxic fumes that would destroy her chances of having a nonmutant baby. She was being paid a middle-class salary to have sex. Sure, it might be an icky job, in the same way cleaning up barf in a hospital can be icky. But was she being economically exploited? Probably a hell of a lot less than the janitor in the hospital mopping up vomit cleaning up after you.

Sure, there are hookers who are exploited and who have miserable lives. There are people who are exploited and miserable in a lot of jobs. But the misery is circumstantial: not all hookers are exploited, just as not all hospital workers are exploited. It's basic labor economics, people.

Audacia Ray, former sex worker and editor of the sex worker magazine *\$pread*, has pointed out that the public doesn't even seem to understand what exploitation really means. The woman who did sex work for Spitzer has had her picture and personal history splattered all over the media in an incredibly insulting way. Nobody seems to realize she's being degraded far more now than she ever was when Spitzer was her client. And she's not getting any retirement savings out of it, either. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who once hired a prostitute for a few hundred bucks and had a pretty good time.

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— **BRUCE B.
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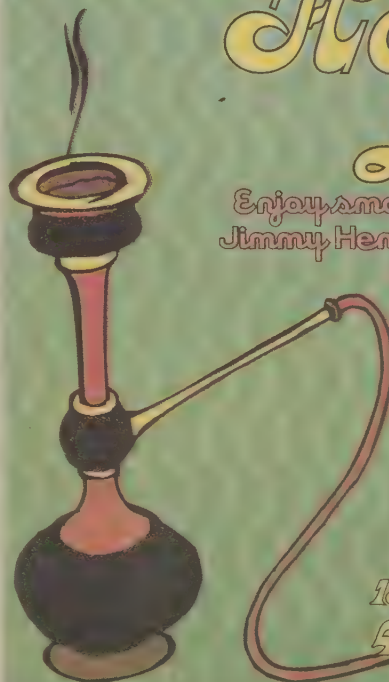
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MARCH 19-25, 2008 STAGE BOX

By Johnny Ray Huston
johnny@sfbg.com

Campo Santo makes the news sing — and not for the first time — with *June in a Box*. Cowritten and Corrido-laced by playwright Octavio Solis and musician Beth Custer (who collaborated on 2005's *The Ballad of Pancho and Lucy*), the company's latest production uncovers the 1934 kidnapping of six-year-old June Robles in Tucson, Ariz., a crime that inspired a wide variety of rumors to snake across the desert landscape. Still alive today, Robles survived an ordeal that outdoes the infamous 1976 Chowchilla bus kidnapping in terms of buried-alive morbidity. She doesn't talk to newspapers, but her character speaks on the stage.

Through March 31
 Thurs–Sun, 8 p.m.; \$10–\$25
 Intersection for the Arts
 446 Valencia, SF
 (415) 626-3311
www.theintersection.org

WEDNESDAY MARCH 19

PERFORMANCE

“Smack Dab Open Mic: Samara Halperin”

Samara Halperin's movies show you the real reason plastic toys were invented. They were invented for the sake of Halperin's stop-motion animation, so that cowboys — in 1999's *Tumbleweed Town*, made six years before *Brokeback Mountain* — can romance each other out on the range. They were made so horny construction workers — in Halperin's 2006 *Hard Hat Required* — can get down and dirty during their lunch breaks. They were made so all-American foodstuffs — in *Plastic Fantastic #1*, also from 2006 — can enact transsexual, radical feminist, and aquatic metaphors. Halperin, whom we gave a Goldie award to in 2007, is the featured guest at Magnet's Smack Dab Open Mic series tonight. I'm not sure if she'll be showing things, just talking, or both, but considering the caliber of her movies (not to mention that she created an awesome pigeon costume for Halloween last year), what-

ever she does should be great. (Huston)

8 p.m. (7:30 p.m. signup for open mic); free
 Magnet
 4122 18th St, SF
 (415) 581-1600
www.magnetsf.org

MUSIC

Herman Dune

The long, spindly sweet arm of SF twee-punk legend Jonathan Richman extends all the way to Monte Carlo, judging from the aromatic naive pop of Herman Dune. Dividing their time between France, Sweden, and Brooklyn, the combo, which has backed both Julie Doiron and Kimya Dawson, has a new release of their own: the divinely naïf *I Wish That I Could See You Soon* EP (Everloving), sporting hand-screened art by David-Ivar Herman Dune and mixed on the '70s-era *Abbey Road* board that the Rolling Stones once used for that warm feel. Snuggly. (Kimberly Chun)

With Velvet Teen and Aloha
 8 p.m., \$12
 Rickshaw Stop
 155 Fell, SF
 (415) 861-2011
rickshawstop.com

VISUAL ART

“Art and Artifice: 75 Years of Design at the SF Ballet”

The San Francisco Ballet's 75th anniversary year is inspiring a number of events, including some get-togethers for past dancers that would make any high school reunion seem utterly drab. The company's history is fundamentally linked to the history of ballet in the 20th century, thanks to the early involvement of the Ballets Russes. It's also connected to movements in visual art and design — Paul Cadmus, for example, has created sets and costumes for SF Ballet productions. A new Museum of Performance and Design exhibition curated by Brad Rosenstein, William Eddleman and Melissa Leventon dives into the design ideas of the oldest ballet company in the United States — like the museum's recent work in honor of North Beach's legendary hungry i, it spotlights local creativity. (Huston)

Tues–Sat, noon–5 p.m.; free
 San Francisco Museum of Performance and Design
 Veteran Building, fourth floor
 401 Van Ness, SF
 (415) 255-4800
www.sfpalm.org

THURSDAY MARCH 20

MUSIC

Pigeons or Panthers

If their name is a question, then the answer is pigeons. With ruffled feathers and missing toes from landing on those spikes on the corners of public buildings, their noisy tin-can waltz beats and dreary lyrics become the soundtrack for a bird without identity, lost in the shuffle of city life. While certainly weathered, pigeons are also resilient and adaptable, making do with what they have. The band is the type of opportunistic flock that hangs out in the McDonald's parking lot eating fries. The last thing this group could be is panthers, given the cat's cunning feline grace. (Alex Felsinger)

With Snake Eater Trinity and Outlaw Dance Society
 9 p.m., \$6
 Kimo's
 1351 Polk, SF
 (415) 885-4535
www.kimosbar.com

MUSIC

Carbon/Silicon

When Mick Jones and Tony James formed pre-punk band

London SS in 1975, their rock 'n' roll covers of R&B tracks were hardly groundbreaking. With only a demo to show for the band, the members parted ways — Jones went on to form the Clash, and James to Generation X. Thirty years later, the two friends have combined forces again as Carbon/Silicon, a garage rock project drawing on samples and electronic beats. As a band they have more birthdays under their belts than some foursomes, but they manage to embody a new generation with their pop melodies, support of file sharing, and outspoken political lyrics. (Felsinger)

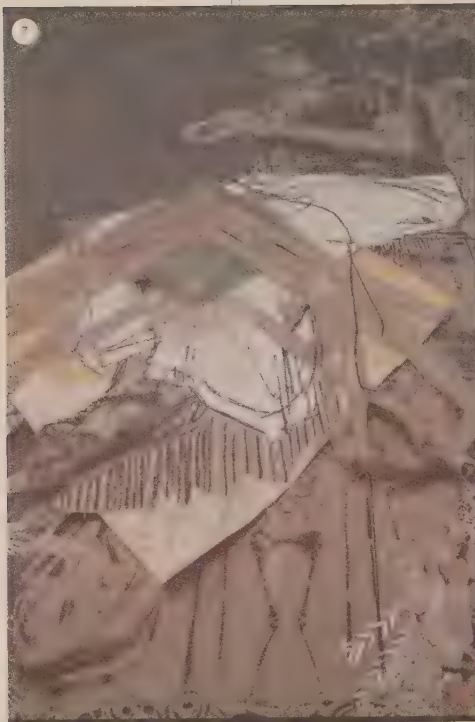
With Matt Pond PA
 7:30 p.m., \$20
 The Independent
 628 Divisadero, SF
 (415) 771-1421
www.independentsf.com

FRIDAY MARCH 21

THEATER

Who's Krazy?

Black consciousness is so highly debated that even black folks can't define it. Nonetheless, questions permeate the idea of blackness: *How down are you?*



What's your political steez? Does wearing a suit to a white-collar job automatically make you an Uncle Tom? Does sporting red, black, and green wristbands backstage at a KRS-One show make you corny? Highlighting — and perhaps answering — some of these questions, Oakland-bred rapper and spoken word artist Ise Lyfe presents his one-man play, *Who's Krazy?* Told through spoken word, monologue, and a '70s soul and hip-hop soundtrack, Ise traces one man's journey through a mental breakdown. (**Jamilah King**)

8 p.m., \$8-\$20
Malonga Arts Center
1428 Alite, Oakl.
(510) 601-0182
info@speakoutnow.org

MUSIC

Steve Earle

Ah, the Hardcore Troubadour — he's done it all, hasn't he? Over the course of two decades in the public eye, Steve Earle has 1) recorded a dozen albums of outlaw country, roots rock, bluegrass, and whatever else strikes his fancy; 2) published an acclaimed short story collection; 3) landed a recurring role on HBO's *The Wire*; 4) written and directed a much-lauded

anti-death penalty play; and 5) remained an impassioned, fiercely eloquent political activist, railing against the collective moral degradation perpetrated by the current administration. His latest, 2007's *Washington Square Serenade* (New West), finds the singer-songwriter as dauntless as ever, crisscrossing genres with astonishing ease. (**Todd Lavoie**)

Also Sat/22
With Allison Moorer
8 p.m., \$35
Palace of Fine Arts
3301 Lyon, SF
(415) 421-8497
www.livenation.com

VISUAL ART

"Feral"

Two vastly different local artists — Swoon, widely known for her street art, and Monica Canilao, renowned for her use of found objects — have teamed up to create a sprawling imaginative landscape of wicked women and feral girls. Using wood, paper, paint, fabric, and other found materials, the two will transform the Luggage Store Gallery into their own world where, Swoon says, "the safety and routine of domesticity are no longer able to confine or describe a fitting

existence." Based on their previous solo works, which vary from the morbid to bleak depictions of reality, the installation will tour the dark fringes of their combined imaginations. (**Felsinger**)

Through April 26
Reception 6-8 p.m., free
Luggage Store Gallery
1007 Market, SF
(415) 255-5971
www.luggagestoregallery.org

MUSIC

Saul Williams

Spoken word demands open and honest expression. Few recognize this medium's freedom more thoroughly than Saul Williams. Compared to the sweet lyricism he exhibits at slams and lectures (YouTube him!), Williams sounds almost cacophonous on his new album, *The Inevitable Rise and Liberation of Niggy Tardust!* (Fader). Coproduced with Trent Reznor of Nine Inch Nails fame, Williams philosophizes to trippy beats and strange, nausea-inducing rock riffs. The album (and temporarily posting it online for free, à la Radiohead) is partly a challenge: can you keep up with the ever-progressive Williams? (**Lee**)

9 p.m., \$20
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

SATURDAY MARCH 22

EVENT

Catwalk

The spackled faces at most beauty pageants make your typical drag queen look like she pinched her cheeks and dabbed on clear lip gloss before running out the door in the morning. And have you heard the rumor that many supermodels (Gisele, Naomi) are actually androgen-insensitive women born with the XY chromosome? Come on, what *women* do you know are over 5' 10", long, lean, and apparently pooch- and saddle-bag-less? Catwalk dispenses with the ambiguity: the ladies in this modeling competition and beauty pageant are all transgender. Highlights include swimsuit, evening wear, and congeniality awards. Proceeds benefit the Asian and Pacific Islander Wellness Center, which serves

the Bay Area transgender community. (**Ailene Sankur**)

7 p.m., \$30
SOMArts Gallery
934 Brannan, SF
(415) 839-6764
www.catwalkusa.com

MUSIC

Nile

Death metal band Nile may hail from South Carolina, but their black hearts belong to ancient Egypt, a muse that unleashes music breakneck enough to rattle pyramids to the sand. You may require a Sphinx to decode most of Nile's lyrics (and song titles: "Papyrus Containing the Spell to Protect the Possessor from Attacks from He Who Is in the Water" is apparently the go-to jam in the event of a crocodile invasion). But no archaeology is needed to discern the focus of their latest Nuclear Blast release, *Ithyphallic* — so scream the title track, "Anoint my phallus with the blood of the fallen!" Stash your organs in canopic jars and ready your ka for this evening of brutality — you really think the pharaohs

CONTINUES ON PAGE 24 »

"Anoint my phallus with the blood of the fallen!"

(1) Luis Sagar and Denise Blasor in *June in a Box* (see "Stage Box"); (2) Samara Halperin dressed as a pigeon (see Sat/19); (3) Nile (see Sat/22); (4) Steve Earle (see Fri/21); (5) Herman Dune (see Wed/19); (6) Pigeons or Panthers (see Thurs/20); (7) from "Feral," an installation by Monica Canilao and Swoon (see Fri/21); (8) Saul Williams (see Fri/21); (9) cover of *Sex for America: Politically Inspired Erotica*, edited by Stephen Elliott (see Tues/25); (10) Carbon/Silicon (see Thurs/20); (11) "Butterfly Zone" at the Conservatory of Flowers (see Mon/24); Youth Speaks slam poet (see Sat/22)

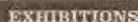
NILE PHOTO BY OLLE CARLSSON;
STEVE EARLE PHOTO BY TED
BARRON; PIGEONS OR PANTHERS
PHOTO BY SOOJIN KIM; CARBON/
SILICON PHOTO BY OLEG TOLSTOY;
"BUTTERFLY ZONE" PHOTO BY
RON LEWIS

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(415) 255-0333
www.slims-sf.com

7 p.m., \$6-\$10
War Memorial Opera House
401 Van Ness, SF
(415) 255-9035
www.youthspeaks.org

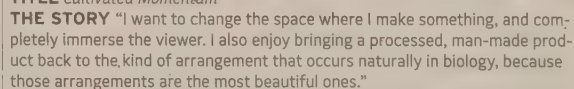
"Love is like a butterfly / The multi-colored motes of love are like its satiny wings." Dolly Parton declares in one of her self-penned songs. "Across my dreams, with nets of wonder / I chase the elusive butterfly of love." Aretha Franklin has famously sung. I can't guarantee you'll run into Dolly or Aretha at the Conservatory of Flowers right now, but you will have a chance to mingle with their smiles and metaphors, because the Conservatory — a floral extravaganza that's amazing on its own — is bringing back its butterfly exhibit with twice the number of butterflies. That means you can move amongst droves of the beautiful winged creatures as they get sloppy drunk on nectar and then take to the air. **(Huston)**

Local author and Grotto member Stephen Elliot should buy a lottery ticket immediately. First, he used to be a stripper, the industry that—forget waiting tables—launches its members (Diablo Cody, Courtney Love) into arts fame. Second, his recent story collection, *Sex for America: Politically Inspired Erotica* (Harper), comes in the midst of another political sex scandal: this time, one involving old Client Number Nine

Tues.-Sun., 9 a.m.-4:30 p.m.; free-\$5.
sliding scale
Conservatory of Flowers
JFK Drive, Golden Gate Park, SF
(415) 666-7001
www.conservatoryofflowers.org

www.booksmith.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2056; or e-mail (no text attachments, please) to listings@sfg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.



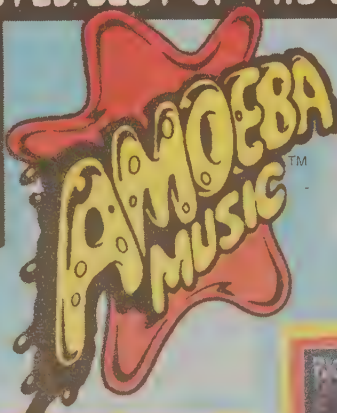
BIO Paul Hayes received a BFA in Illustration from Rhode Island School of Design (RISD), and has been living in San Francisco since 2001. His work has been shown at the Exploratorium, Alcatraz, and Red Ink Studios. He will have a solo show at Lower Hater Gallery in October 2008.

SHOW *Cultivated Momentum* is part of "Propagations," Thurs/20 through May 2. Thurs.–Sat., noon–6 p.m. and by appointment. Johansson Projects, 2300 Telegraph, Oakl. (510) 444-9140.

WEB SITE www.johanssonprojects.com

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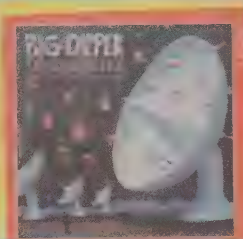
HOT HOT HITS!



DESTROYER
Trouble In Dreams **12⁹⁸ CD**
This release cements Vancouver, BC's Dan Bejar as an artist as quirky and enigmatic as David Bowie, as symphonic and grandiose as Scott Walker, and as quixotically literary as Bob Dylan.



SHE & HIM
Volume One **12⁹⁸ CD**
This is the musical debut from M. Ward and Zoëy Deschanel, paired together to perform the Richard and Linda Thompson tune "When I Get To The Border." Their match sparked the idea for *Volume One*.



BIG DIPPER 3-CD SET **13⁹⁸ CD**
Supercluster: The Big Dipper Anthology
This 3-CD limited edition set is comprised of 49 re-mastered tracks from the legendary Boston band's original tapes, plus the mysterious "Faith Healer" video.



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CRYSTAL CASTLES **12⁹⁸ CD**
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"It's brutal, it's violent... it's a pleasure." — The Guardian UK



MISSION OF BURMA **13⁹⁸ CD + DVD**
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Completely remastered with two unreleased tracks plus DVD of live footage. Also available: Remastered editions of *The Horrible Truth About Burma* CD/DVD & *Vs.* CD/DVD for \$13.98 each.



NEON NEON **12⁹⁸ CD**
Stainless Style
Stainless Style embodies all the elements of great modern style pop, filled with big hooks, melodic synths, bouncing crunk and dance bangers.



THE TEENAGERS **11⁹⁸ CD**
Reality Check
This French trio's sound is built around a backbone of golden pop melodies, enveloped in a sardonic wit and lingering Sofia Coppola soft focus.



SERA CAHOONE **11⁹⁸ CD**
Only As The Day Is Long
Sera Cahoone plays "...a breathtaking collection of sad and dusky songs that reveal an artist of remarkable depth as well as a truly stunning voice."
— The Stranger



THE KILLS **12⁹⁸ CD**
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Gilbert & George, "DEATH" from DEATH HOPE LIFE FEAR, 1984. Tate. © Gilbert & George

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un-vusual entries from our video art contest.

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5:00 PM - 8:45 PM

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Golden Gate Park

iamsf.org/deYoung,

www.stevenraspa.com

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

de Young

trash pop culture news, notes, and reviews



He came from planet Rock: Frehley shreds, even without makeup or platform boots.

Ace invader

GUITAR HERO Here's a star-spangled way to start a conversation: "Hi, Ace Frehley calling!" The 51-year-old Frehley, a.k.a. KISS's guitar-slinging "Space Ace," telephoned me from his Westchester, N.Y. studio to discuss his current tour — which kicked off Feb. 20, the day after I spoke with him — and his still untitled new album, his first solo effort since 1989's *Trouble Walkin'* (Megaforce).

SFBG What's the new album like?
ACE FREHLEY Everyone I talk to about my solo records almost unanimously cites the first [1978 Casablanca release *Ace Frehley*] as their favorite. I've been kind of studying all the different elements that are on that record, and trying to remember the mindset I was in. I've been pulling out old lyrics that I haven't looked at in years. Some of the tracks on the record are gonna be from 10, 15 years ago, and some are as recent as two or three weeks ago. Sometimes when I get an idea, the lyrics come to me so quickly, it's like someone's beaming them into my head. Like there's an alien ship up in the sky beaming me lyrics, and I can't even write 'em as fast as I'm getting 'em. Other days, it's like pulling hen's teeth.

SFBG What can fans expect from your live show?

AF Some good rock and roll! My guitar will be blowing up, my light-up guitar will be on tour with me for "New York Groove," and maybe we'll pull out some other surprises.

SFBG What are you most looking forward to with this tour?

AF Probably just getting out there and seeing my fans. It's been way too long. And doing it clean and sober — it's nice to wake up in the hotel and remember what I did the night before, or a week before.

SFBG What have you been listening to lately?

AF I don't really have time. People ask me about television shows — I never watch TV. If I'm not in the studio, if it's a nice day I'm on my Harley-Davidson. Usually when I'm in the car, to be honest, a lot of the time I don't even listen to music. I like the quiet because it allows me to think. Sometimes I'll just be driving and I'll have to pull over, because I get a great idea and I have to write it down. Really the only other stuff I do, when I'm not in the studio — I like to paint, I like to do graphics on the computer. Maybe by the end of the year I can put

together some type of art show, let the world in on some of my graphic art. I'd actually like to do an animation and put a score to it.

SFBG You're known for being a huge science fiction fan. What are some of your favorite sci-fi films?

AF [Thoughtful pause.] *Forbidden Planet* [1956] is one. *The Thing* — I like both versions [1951 and 1982]. Kurt Russell is great in the newer version. Another great one is *Invasion of the Body Snatchers* [1956]. In black and white. I'll never forget the look on Kevin McCarthy's face when he realized his girlfriend had turned. That fear. The way the seed pods opened up and the bodies came out with the foam — I know it was just laundry detergent, but it looked great.

SFBG What draws you to science fiction as a genre?

AF Probably because I believe in extraterrestrials. The more we study the universe, the more we realize how minuscule our planet is in the scope of things. It's completely absurd to believe that we're the only intelligent life in the universe — our galaxy alone is immense. And there are millions of galaxies.

SFBG If you had the chance to travel in outer space, would you?

AF In a heartbeat! You wouldn't have to ask me twice.
(Cheryl Eddy)

ACE FREHLEY

Fri/21, 9 p.m., \$28.50
Grand Ballroom, Regency Center
1290 Sutter, SF
www.goldenvoice.com,
www.ticketmaster.com

THE MIX

- (1) Flash dance party and Madonna sing-along, Dolores Park
- (2) Michael Robinson's *Light Is Waiting*
- (3) *Breaking Bad*, AMC
- (4) *Morning Train* (Auguste Press)
- (5) March Madness!

music

The best of South By Southwest? Radness happens when Paper Rad, left, gets out from behind the screen. High on Fire's Matt Pike, second from left, blew me away at the Oakland combo's mammoth Vice show with Motorhead. Santogold, second from right, got me worked up at Stubbs, and Two Gallants' Adam Stephens joined headlining buds Blitzen Trapper, right, onstage at Sub Pop's 20-and-still-rocking showcase.

PHOTOS BY KIMBERLY CHUN



South by Cynic?

By Kimberly Chun
> kimberly@sfbg.com

SONIC REDUCER Date night, March 15, the closing Saturday eve of the South by Southwest music conference, and I swear, the biggest thrill around is my offroadin' pedicab ride on my way to the Diesel:U:Music bash atop Mount San Jacinto, through the remains of the Mess with Texas 2 music-comedy day-party in Waterloo Park. How sad is that?

"I do yoga, so that helps," explains my "driver" Liam (his name changed to protect the innocent). The spines of his spindly, highly waxed mohawk shiver like excited mushrooms beneath a forager's greedy digits and his wire-rimmed spectacles gently mist as he steps up and pedals hard, climbing the park's slopes as the Texas Capitol shines reprovingly above. "Hopefully it's not all blocked off — this is my favorite shortcut."

Some shortcut: we career down too-tight paved paths, nearly get decked by a hat vendor stand, then head off onto the grass and through the woods, plunk down a curb — with minimal lady-passenger spillage — and then get back on a path and through a parking structure and finally, somehow, we're on San Jac. Saint Jack 'n' Coke be praised. Liam glances back, mildly beatific: "Wanna smoke a bowl?"

Hey, I've *only* downed a few gratis cans of Lone Stars and a tall sweet tea 'n' vodka so far tonight — and with only a giveaway energy bar to absorb it all. Welcome to Austin, Texas, and SXSW, the now unfailingly polite, organizationally fine-tuned, and increasingly disappointing group-grope-n-grip for the increasingly somber, not-so-extravagantly partying music biz. Sure, the numbers are there — the fest appears to be doing well, with more than 123,000 attendees and 1,500 showcased acts, while pouring more than \$77 million in expenditures into Austin coffers, according to 2007 stats — and the nontooling gawkers and stalkers still filled the streets for what has become the nation's fave musical spring break. But how to quantify the new wave of malaise? Roughly parse the leavings in the tea cup: where were the conference heavies when Dolly Parton bowed out due to health issues, as did, ahem, the Lemonheads? Was 60-ish ex-Oakland R&B elder Darondo's much-talked-of Ubiquity appearance the best of the fest — or was it Yeasayer or Vampire Weekend? Does Ice Cube really wanna forsake *Friday* for the rap game? Can all the Euro and overseas showcases sub for the dampened-down US major label presence due to layoffs and cutbacks? At the troubled heart of 2008's decentralized music biz, few could be heard whooping it up or mourning over at the fall of New York Governor Eliot Spitzer, who as the state's attorney general

oversaw the uncovering of \$50 million in unpaid royalties to musicians and served subpoenas against labels while investigating payola. Is it true, as so many I spoke to at SXSW have said, that "everything I've seen that I've liked, I've already seen before"? My, South By, how lame you were this year. (Can this trend bottom out? See Sonic Reducer's 2007's judgment: "But for a three-time SXSWhiner like myself ... the fest generally underwhelmed this year," and 2006's description of "the ground-level, vaguely dissatisfied vibe at this year's fest — one studded with sentiments ranging from 'there's too many people here' to 'everyone I've talked to is complaining about working too hard and not having any fun.'")

Sure, there were plenty of free shows and oodles of guest-list jockeying, but when the most talked-about soirees were Perez Hilton's hush-hush hoedown, Rachael Ray's bid for day-party indie cred ("There better be good food!" one warily groaned), and natch, the Playboy after-hours warehouse rave — complete with more empties and Porta-Johns than you can shake a Hefty bag at — you can just toss the teacup and throw up your multi-wristbanded hands. The truth: do these brands, celebs, or marketing pipe dreams have *anything* to do with music? The sonic sustenance of SXSW has become secondary to product placement, relegated to background noise amid a recession-jittered hard sell. No surprise that my extremely random sampling of music lovers were uniformly disgruntled. They weren't hearing the sounds that

made it worth braving the yeehawing and puking hordes, risking podiatric agony for five whole nights.

Sure, there were revelatory moments: the grinning electro-diva Santogold, the crowd-entrancing the Whip, and teased blonde soulstress Duffy (dimpled Kate Bosworth-like everygirl to Amy Winehouse's trouble-lady) were fab, as were Sightings and Evangelista. Lou Reed cracked mordantly wise even while hawking his new concert doc recreating *Berlin* (RCA, 1973), shades of Neil Young and *Heart of Gold* two years ago. SXSW organizers oughta take a cue from the packed "Vinyl Revival" panel, the teeming unofficial shows off the beaten Sixth Street path, where Monotonix raised the roof — and drum kit — at the Typewriter Museum, and where experi-punks screeched under sunny skies at Ms. Bea's at shindigs hosted by Brooklyn party-starter Todd P, who was given his own official showcases this year. You can already make out signs of the next-gen underground filtering into Moby's Girl Talk-like Playboy finale and folkie Liam Finn's noise climax on DirectTV. Is the life-support-via-corporate-sponsorship worth the tourist buck, South By? Next time bring the focus back to the truly smokin' sounds.

Also glad I saw: Black Moth Super Rainbow (spewing glitter and piñata), Joe Lean and the Jing Jang Jong (let the nouveau-mod boy-band revolution begin), Ra Ra Riot (kids love Arcade Fire!), High on Fire and Motorhead, Blitzen Trapper with Adam Stephens on harmonica, Justice and Moby's DJ sets, Torche, High

Places, Half Japanese (with a wig-gly David Fair and Yo La Tengo's Ira Kaplan on sax), Deer Tick, Scary Mansions, Inca Ore and Grouper, a musically unimaginative but enthusiastic Carbon/Silicon, Goat the Head, Lightspeed Champion, Sons and Daughters, the Kills, "Body of War," Yacht, Does It Offend You, Yeah?, Smalltown Supersounders Lindstrom and Kim Hiorthoy, Naked Raygun, the Dicks, the Ting Tings, Paper Rad, Samara Lubelski, and Black Helicopter.

Regret I missed: the Rascals, the Wombats, Barbara Mason, Jaymay, Bun B, the Bo-Keys, Game Rebellion, These New Puritans, Robyn, Pete Rock, Ruby Suns, Napalm Death, the Touch Alliance, Snowglobe, Kayo Dot, Ola Podrida, Bowerbirds, Dark Meat, White Rabbits, White Rainbow, El-P, Herman Dune, Holy Ghost!, Digitalism, and Arp.

Pigeon vs. Fuck: Pidgeon, the Pigeon Detectives, Pigeon John, and Woodpigeon go up against Fuck Buttons, Holy Fuck, and Fucked Up, umpired by CunninLynguists. **SBFG**

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Alone again, or

Stew & Lightspeed Champion evoke the Afro-Baroque between the boom-bip bip and the ballot

By Kandia Crazy Horse
 > a&cletters@sfbg.com

In memoriam: Ike Turner, Buddy Miles, Teo Macero, and Arthur Lee

"Music won't have no race, only space...." — an eternal lyric sung by that titanic philosopher Marvin Gaye, echoing many other dusky voices, from that of pioneer Afronaut Estevanico the Black, whose exploits across the sixteenth century, proto-American West supersede words, to the United Kingdom's newest alt-country composer Lightspeed Champion. This sensibility is at the core of the Afro-Baroque aesthetic currently being revived as Arthurian legend — King Arthur Lee, that is. From punk-haired black girls in East New York City digging his hybrid soul on the subway through their iPods, to the foremost articulators of the genre's lush, neoclassical Afropean clash — his Los Angelean heir Stew and the Houston-born boy-king Devonte Hynes, a.k.a. Lightspeed Champion — the Arthurly is wrecked no mo'. And it's way past prime time for the original Love man to be honored on the black-hand side.

PASSING PHASES AND STAGES

The lure of fair Europa held sway over Arthur Lee's next-gen singer-songwriter from Crenshaw-Adams in South Central Los Angeles: Stew. No more "California Dreamin'" or uneasy rock for this brer who eschewed his colored cloister for liberation abroad. Only Stew's Negro Problem followed him to Western Europe and then to Gotham, where he's brought it to the Great White Way in the format of *Passing Strange* (2007). What makes this choreo-poem Afro-Baroque is that at this play's core it's a conjure of sacrifice — lush and hybridized sonic bleeding for those Negro chillun who are nominally free but not weightless enough to swing a ride on ancient Kemet's Ark of a Million Years.

Akin to Lightspeed Champion, Stew is the product of a God-fearing background and is prone to vanguard aesthetic allusions in parallel to his younger counterpart's preoccupations with a blend of meditation, country, gospel, punk, *Rocky Horror*, French minimalist composer Alain

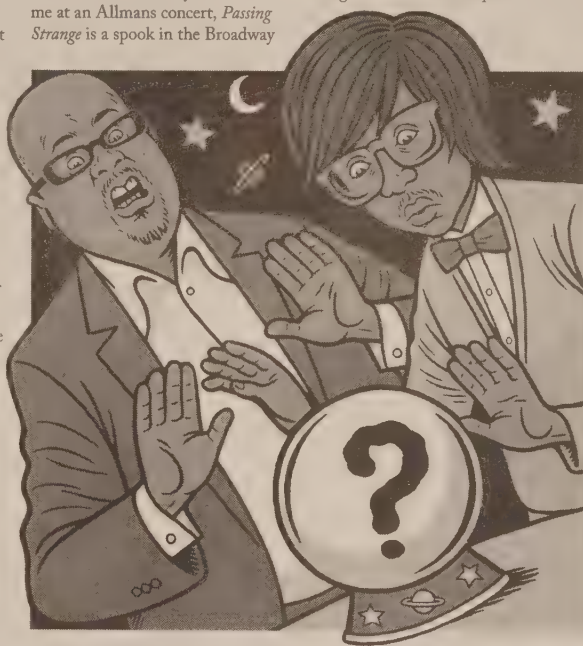
Goraguer, and my friend Galt MacDermot's Afro-fusionist musical score for *Hair*. The elder art-punk Stew can go head-to-head with the Afro-punk whippersnapper over Arthurly's thorny crown, and nothing goes over so well during *Passing Strange* as the first act sequence when two costars, Daniel Breaker's Youth and Eisa Davis's Mother, enact their tense separation in homage to European avant-garde cinema.

Yass y'all, *Passing Strange*, which was incubated at the Berkeley Repertory Theater and Sundance Institute, is a bona fide masterpiece, yet not without flaw. On the structural tip, even with the move from downtown to midtown requiring a tightening up of the boho flow, the second "abroad" act still lacks a satisfying resolution and includes less of Stew's meta-Pentecostal exhortations and fourth wall-smashing. And some aspects of the play are problematic, mostly on the score of gender politics. On Broadway, Davis's embodiment of her Mother role seems whittled down somehow — but I ain't gon' get into the thick of what goes on between black men and they mamas. Then there's the grumbling from my historian sibling and others about the play's valorizing of the second act's European muses above the sacred black feminine. The title is derived from Shakespeare's *Othello*, and after almost two decades of experience observing America's black rock scene, it has struck me repeatedly the degree to which many black male rockers feel they can only truly rock by acquiring a baby mama who resembles Joni Mitchell circa 1970 or, nowadays, Feist. This, even when these black Atlantic boys believe Monika Danneman murdered their beloved Saint Jim!

Still, Stew's genius doesn't make me want to put the hoodoo on him or *Passing Strange*. Rather, when he exhorts freedom from the podium with Arthur's Little Red Book, Stew makes me wanna holler in Little Richard's whoo-hoo! and reach back to my Baptist pastor granddaddy's church in Georgia for my pious MLK Jr. hand fan with the wavy popsicle stick handle.

To wit: I have seen *Passing Strange* several times since being

taken to see it for my birthday last spring at the Public Theatre (*Mayday! Mayday!*). While I applaud its leap to Broadway as a lifelong supporter of black difference and arts, my obsession with it is purely personal. Aside from Stevie Wonder at a distance, whose mother died a month before mine in 2006, no one feels my pain nor comes as close to articulating the loss as Stew's play. A mid-Atlantic chile from the opposite coast, I, like Stew, come from a restrictive Christian background — A.M.E. partisans on the maternal side and preaching as virtual family binnis on the paternal — that would condemn and cast me out for my atheism. Like me at an Allmans concert, *Passing Strange* is a spook in the Broadway



GUARDIAN ILLUSTRATION BY DANNY HELLMAN

buttermilk, probing the deep history of rock 'n' roll incubation and conservatism in the black church.

Although Stew's a decade older than I, I also spent my youth in the '70s plotting how to dance my way out of the constrictions of the black bourgeoisie horrorshow. And I loved punk and other subcultural provocations for the anarchic possibilities they presented in terms of society and style. Above all, I, too, long mistook songs for love — until now, when I'm in the grips of a hurt that music ultimately cannot heal. But while I appreciate my education abroad, I differ from Stew on the Europa-as-Utopia tip. Nothing breeds contempt like familiarity.

MR. MIDDLE PASSAGE

Stew's alter-ego, Youth, comments that, "America can't deal with freaky

Negroes!" So there's always been black in the Union Jack, leastways when it comes to rock 'n' roll — from Brian Jones's ace boon Jimi Hendrix through to today's new eccentric Lightspeed Champion. The UK has been perennially more hospitable to creative Africans who would be free, despite Ruth Owen of Mama Shamone's faintly damning radio doc of last year, which took the pulse of the black rock orbit on both sides of the Atlantic.

Lightspeed Champion reminds me less of this 'n' that name-checked Britpopper than Modesto's recently retired armchair critic of freeway flight and exurban strip-mall anomie:

of England's dreaming during the insular nation's nightmarish era of being "overrun" by immigrants, urban blight, and various forms of terrorism.

It is rather fascinating that Texas-born Hynes should have escaped parochial black American life due to his itinerant parents' lifestyle only to seek out Omaha-as-omphalos for requisite head space to craft his new opus, *Falling Off the Lavender Bridge* (Domino). Why? Precisely because it's his attaining maturity in England that permitted Hynes to become the swooning, anxious, vulnerable almost to the point of fey version of black manhood that pervades his finely wrought songs. His brand of Afro iconoclasm — which got him signed as a Test Icicle at 19 and now gets him fêted for sepiá twang in his early 20s — would have encountered far more roadblocks on American shores where young black males are required to be consistently hard and never punks (catch the final season of *The Wire*). Plus ça change, eh, Josephine et Jimmy? Of course, Hynes's will-to-flight was telegraphed from childhood when he penned a comic about a superhero from Planet Voltarz whose power derived from wielding mathematical equations. The superhero's moniker? Lightspeed Champion, whose power in maturity will likely rest on "touring until I die."

When he performed at that East Village hip cloister Mercury Lounge before a small fawning audience sporting about — a record — six Negroes, the fur-helmeted Champion in David Ruffin's black glasses, a self-willed superhero and Urkel-in-Little Richard's hairpiece, seemed to be signaling that the secret power propelling him out of the dystopic urban milieu he described was not merely blowing up in America but striving to refine a hyperliterate and well-enunciated language to get his Romantic apologies across. And don't let the widescreen alt-country symphony "Galaxy of the Lost" fool you — our Devonte's still black enough for ya, with his disc being inspired by a lot of hip-hop and by closing his debut with an ode to his Mama: "No Surprise (For Wendela)." If *Falling Off the Lavender Bridge* does the binnis projected, this postmodern Professor Longhair is on his way. Watch his space.

Despite the decades of separation, Stew and his fellow black Atlantic jumper Lightspeed Champion are both still seeking newer sonic horizons, even as that campaigning purveyor of "Them Changes," B-rack Obama, is traveling electric miles to paint the White House black. **SFBG**

Just like Honeydrips

Swedes craft the sweetest love songs and pop songs today

By Johnny Ray Huston

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Word on the streets and between the cuddlecore sheets has it that the best lovesick songs of this young year can be found on the Honeydrips' *Here Comes the Future* (Sincerely Yours). As winter gives way to spring, I'll admit I'm sometimes turning to Mikael Carlsson's tender tunes for that special bruised but hopeful feeling. The 10 tracks of tears this Göteborg, Sweden, troubadour has assembled push all the right sentimental buttons. They also touch some meta-referential ones: from its anonymously pretty one-off girl vocal to its invocation of a rock standard from the past, the Honeydrips' "(Lack of) Love Will Tear Us Apart" is an introductory single in the vein of Saint Etienne's bright orange-red puzzle piece of a debut 45, which translated the rural folk whine of Neil Young's "Only Love Will Break Your Heart" into synth pop.

The Honeydrips' album might be titled *Here Comes the Future*, but Carlsson repeatedly laces his melodies with lyrics that nod to the past. "I Wouldn't Know What To Do" not only invokes Morrissey's romantic twist on Andy Warhol's 15 minutes in order to stake a claim for the clumsy and shy, it pairs it with a jingle-jangle, strum-along guitar sound that ambles just a little bit faster than the one Johnny Marr created for Morrissey's lyrical trip to the YWCA.

Since both men specialize in Smiths-flavored Swedish it makes sense that Carlsson's virgin visit to United States' stages is as an opening act for Jens Lekman. One of the peaks of Lekman's most recent album *Night Falls over Kortedala* (Secretly Canadian) is "Shirin," in which Lekman turns a haircut from a girl who has fled Iraq for Sweden into four minutes of pop-symphonic poignance. For half a year now, I've wondered why — with only one or two blog exceptions — the heaps of rave reviews for *Night Falls over Kortedala* have failed to link Lekman's first-person lyrical address to a person cutting his

hair with the one in Morrissey's "Hairdresser on Fire."

Lekman's "Shirin" is a sequel that might improve on its inspiration, right down to the political complications that he adds to original scenarist Morrissey's exploration of the strangely intimate bond between hairstylist and client. In "Hairdresser on Fire," Morrissey milks the lines "There was a client/He made you nervous/And when he said, 'I'm going to sue you'/I really felt for you" for their full humor and pathos. Lekman's

only is Lekman's "Rocky Dennis Farewell Song" perhaps better than the unique movie — Peter Bogandovich's 1985 *Mask* — that inspired it, it's the closest anyone has come to the Motown and Philadelphia International majesty of Holland-Dozier-Holland, and the first part of the best pop mini-suite since the underrated British group Prefab Sprout's ditties for Jesse James.

The Morrissey, Saint Etienne, and Prefab Sprout songs I'm citing all date from 1988 or 1990, which shows that what comes around goes around in terms of nostalgia-drenched indie pop trends. Lekman and newer Swedish groups such as the Honeydrips and their fellow current critic's faves and Sincerely Yours label mates the Tough

countered by some golden guitar chords fit for a heroic leading man. When he hesitates and runs away at the end of the song, that same heroic guitar motif nips mockingly at his heels.

A harsher variant of that electric guitar motif flares forth on *Here Comes the Future*'s next song, "Trying Something New," where the lyric nudges the listener that it knows about a secret place for love, much like Petula Clark once did, albeit less boisterously. It's followed by yet another fresh expansion of the same guitar sound — an effect a bit like a new level of petals appearing on an unpruned flower — in "Fall from a Height," where Carlsson calls upon some well-placed snippets of sampled movie dialogue to add tinges of childhood existential crisis and teen angst (the latter element taken from *Rebel Without a Cause*, no less).

When Carlsson reaches *Here Comes the Future*'s title track, it's no surprise that it's as much about resisting the lure of memory as it is about facing the unavoidable. A bell-clear melody similar to the kind that Amy Linton used to write and record for the Aisler's Set answers him each time he claims that he wouldn't turn back time if he could. The same push-pull between nostalgia and fantasy is taken to extremes two songs later in the album's finale, as Carlsson's closing sentiments are washed away by waves of synth pop. Ending the album as he began it, with a dream, he imagines a day centuries from now, but unsurprisingly, it's a past-obsessed corner of that day, in which some archaeologist discovers the last remaining trace of his life. Even less surprisingly, that last remaining trace is a romantic one. What would love be, anyway, without the promise of eternity? **SBFG**

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From Robyn to the underrated Cardigans, and from Sally Shapiro to Tennesha, many musical acts suggest that Sweden is still ground zero for pop greatness. For further proof, consult the latest recordings by Mikael Carlsson of the Honeydrips (left) and Jens Lekman (right).

HONEYDRIPS PHOTO BY JOHAN ÖSTERMAN; LEKMAN PHOTO BY KIMBERLY CHUN

corollary in "Shirin" is the concluding couplet "What if it reaches the government / That you have a beauty salon in your own apartment?," a genuine worry that a falsetto harmony somewhat futilely tries to kiss away with the promise, "I won't tell anyone."

Lekman is peerless at marrying music-hall melody to lyrical melancholy. While Carlsson's rock-inflected, ultra-vivid scenes have biff-bang-pow impact, they haven't reached the same swoon-worthy level of storytelling mastery. To be sure, even Lekman traffics in heart-on-sleeve proclamations best indulged in through headphones, rather than shared blushing in stereo with sure-to-mock strangers. Put your headphones on so I can whisper this to you: not

Alliance owe varying degrees of overt debt to music from that particular era, when anorak-clad innocence cautiously rubbed up against bell-bottomed rave psychedelia to the oft-sampled beat of James Brown's signature "Funky Drummer."

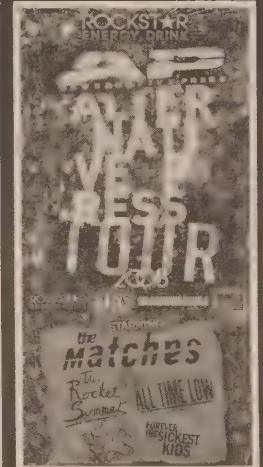
No matter which way they tip their B-boy hats, the Tough Alliance look more like a Cute Alliance. Still, their particular sonic revision of the cusp years of the twentieth century's final decades is the one with a little swagger and some sneers. (It also has the least emotional variety.) In comparison, Carlsson begins *Here Comes the Future* with "The Strangest Dream (Pt 1 & 2)," where his paralysis upon running into a friend's rapist is only the first instance of impotence

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Dark days, indeed

Not sleeping with Religious Knives

By Gabriel Saloman
 > a&eletters@sfbg.com

It used to be that staying up late was a real form of rebellion. An easy test of parental authority for kids, the act takes on an almost anti-capitalist character for young adults. After all, so-called nightlife doesn't even begin until the 9-to-5 business day has locked its doors. Yet Capital has caught on, and it's hard not to see the slippery transition from Happy Hour to late-night diner as just another set of cogs on the gear. Still, New York City has held true to its insomniac reputation, issuing the challenge to antisocial misfits to stay up later than a city that never sleeps. Which is why we must thank Religious Knives for giving us a look at what may be the last hour for the lost, wild, and wicked: dawn. Their new album, *It's After Dark* (Troubadour), seethes with the deep fear of bleary-eyed wanderers, psychotic with sleep dep', staring straight into the morning sun.

Religious Knives might almost be considered a sobering up — or hanging over — of guitar player Mike Bernstein and key coxer Maya Miller's previous band, Double Leopards. While Religious Knives originally transmitted some of the sonic wall of murk that its earlier incarnation was renowned for, the addition of Mouthus drummer Nate Nelson plunges the band headlong into its current rock sound. Nelson's drumming has always suggested an equatorial influence, but with the

dense shit-storm haze of his other project removed, his brilliant, if grooveless, polyrhythms are finally allowed to cut through. Though the signature Big Apple, bad-vibes

Lee Perry and some suburban teen hooked on Wolf Eyes. These divergent tendencies are most apparent on the full-length's first two tracks, but by the time a Bad Seeds-esque "The Sun" rolls around, one senses a whole genre being invented. In many ways the merging of the dark dub of yore and noise music of today is no stranger than the similar convergence that brought us dubstep.



Hello, darkness: Religious Knives wake us up.

drone still rears its head on much of Religious Knives' diverse discography, the outfit's atonal crooning, their scrapes and bangs of questionable origin, and their flea-market-Casio runs have all the makings of a neoclassic punk band.

On *It's After Dark*, Religious Knives hovers between two sonic paradigms: there's a classic leather-jacket dirge-punk that culls from Joy Division, Suicide, and even the Cramps, in addition to a basement-apartment dub sound that suggests a production credit split between

If vibe has much to do with why people listen to music today, then people may enjoy a band that sounds as New York City as Jean Michel Basquiat wandering the Lower East Side ruins. The dense creep of Religious Knives makes at least a few parts of Brooklyn seem satisfyingly seedy. **SFSG**

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MISSION OF BURMA'S DEFINITIVE EDITIONS BEG QUESTIONS OF PUNK AUTHENTICITY AND HISTORICAL REVISIONISM

FULL CIRCLE Remastered rereleases are a mixed bag, even when they claim to be, as does this trio of Mission of Burma's original recordings, the "definitive editions." It's the old stuff, but the *new* old stuff, the way that it was *meant* to be heard back when it was released. Then, of course, there are the extra tracks and doddads that these productions come with. In the case of Matador's reissues of MoB's *Signals*, *Calls, and Marches*; *Vs.*; and *The Horrible Truth about Burma* — all originally released by Boston's Ace of Hearts in 1981, '82, and '85 respectively, then rereleased and remastered by Rykodisc in '97 — you get bonus tracks, rearranged track order in the case of *Signals*, and live DVDs,

These records still rule a quarter century after they were made and 17 years after "the year that punk broke," when prechewed pabulum was given a new haircut and called "alternative," and these recordings sound fucking great. *The Horrible Truth* is especially compelling: taken from multiple shows, the disc showcases MoB's inherent tension. On one hand, they're a supertight trio, the individual sonic elements stacked with such precision that it's almost inevitable that it comes crashing down. On the other

hand, under the surface is a seething pit of cosmic entropy, nudged along by fourth member Martin Swope, who feeds the live loops back into the torrent of noise from behind the board. The group becomes a battle between order and chaos, between technology and the organic, like a half-human, half-robot cyborg beating itself up.

But are the CDs *definitive*? For me, that only leads to more questions: how many times can one return to the past and rearrange it in the cause of greater fidelity to itself or to one's past intentions? Is the search for the "definitive" in our collective punk past a legitimate quest or historical revisionism? What's more real — tape hiss or Dolby noise reduction? Constantly fooling with masters is like George Lucas fiddle-fucking around with the original *Star Wars* trilogy decades after the fact. Sometimes a work of art has to be called "done" — new technological advances be damned. I'd like to see Matador rerelease these three LPs in perpetuity. But come 2020, if I see another remaster of these CDs designed to sound somehow more *real* than it did when it was recorded... well, that's when I reach for my revolver. (Duncan Scott Davidson)



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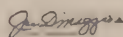
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Phill Niblock

SAT, 3/8 AT 4:PM
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Maryclare Brzytwa

SAT, 3/15 AT 4:PM
Conure

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grooves



DESTROYER
Trouble in Dreams
(Merge)

The silky piano-centered arrangements of *Trouble in Dreams* tease out the '70s soft-rock overtones of Dan Bejar's vocals: the opener, "Blue Flower/Blue Flame," immediately unfolds in hues of Al Stewart, as re-envisioned by UK enigmas like Kevin Ayers. Refined yet determinedly larger than life, *Trouble* dampens Destroyer's recent glitter-rock fixations with an archly Francophile flair, as if Bejar intends to fashion himself into an indie-rock/cabaret variation of, say, Anthony Newley. Still, the sometime New Pornographer sidesteps easy allusions with a raconteurlike suaveness that comes dressed in its own mordant wit as "seriously terror advances." "Nah, it's cool / You go! / I'll stay / Perfectly at home with this dread!" he blusters in "Dark Leaves Form a Thread." "Nyah-nyah-nyah-nyah-nyah!" No, no, ja, ja. (Kimberly Chun)

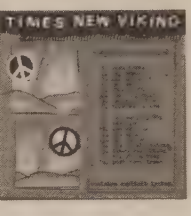
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ADAM RUDOLPH'S MOVING PICTURES
Dream Garden
(Justin Time)

It's not every day that you come across a jazz recording led by a hand-drummer, but *Dream Garden* is just that — at least, depending on how liberally you define jazz. Rudolph has been active at the intersection of the genre and world music for decades, following in the path of such folks as Don Cherry, Yusef Lateef, and Pharoah Sanders, all of whom he's recorded with at some point.

In addition to being a percussion whiz — he's credited with eight instruments here, ranging from thumb piano to gourd to something called a *caxixi* — Rudolph is also a skilled arranger with an ear for putting together unusual combinations of instruments and making them work. It helps that his fellow musicians — including percussionist Hamid Drake, brass player Graham Haynes, and reed player Ned Rothenberg — are so versatile. Each person plays several instruments, and each of the 14 tracks on this disc sounds different from the next for that very reason. Standout moments are "A Vision of Pure Delight," which highlights Haynes soloing beautifully on the flugelhorn over cymbal washes and a repetitive acoustic guitar figure, and "Walking the Curve," a Persian-sounding number with a catchy, hypnotic bass line played on the Moroccan *sintir*. The band covers a lot of turf, yet the album is surprisingly coherent and free of the annoying mysticism or hippie vibes that sometimes come with this sort of musical pan-culturalism. This thoughtfully conceived music deserves a wider audience than it's probably reaching. (Will York)



TIMES NEW VIKING
Rip It Off
(Matador)

Robert Pollard's culling his combo in order to draft the glam-rocking Cobra Verde as his backing band after breaking ranks with Tobin Sprout in the late '90s never seemed to quite recapture the memorable homespun anthems unleashed by Guided By Voices during the earlier part of the decade. It's a shame Columbus, Ohio, outfit Times New Viking wasn't around to accommodate Pollard at the time — Guided By Vikings has such a nice ring to it, don't you think?

And while Columbus has been a haven in recent years for groups such as Sword Heaven, Psychedelic Horseshit, and Pink Reason, which blast sheer cone-toasting might at exceptional volumes, none have swayed — or slayed — my ear more than the no-fi, pop-hooky TNV. *Rip It Off* — the group's most fetching recording to date — finds the trio jumping to Pollard's label after two captivating releases on Siltbreeze, and it sounds as if the Midwesterners spoon-fed themselves heaping doses of *Vampire on Titus* (Scat, 1993) during their youth. "Come Together" and "Rip Allegory" team with jangly disquiet and bratty, yelped vocals, whereas "My Head" could go down as the most harsh-sounding pop song I have ever heard. The rest of the disc — from the destroyed resound of "The Early '80s" to the basement romps of "Rip Allegory" — cashes in with a parallel formality as well, threading a familiar, broken pop melody through a wall of unpolished, abrasive dissonance. (Chris Sabbath)

GARY LOURIS Vagabonds (Rykodisc)

Anyone who has ever been seduced by the summer-night serenades of alt-country mainstays the Jayhawks will surely succumb just as freely to *Vagabonds*, band leader Gary Louis's first solo collection of candid confessionals and peach-tea-sweet celebrations of the open road. Meticulously produced by the Black Crowes' Chris Robinson, the disc sways with breezy honky-tonk gospel bonhomie, particularly on the graceful, genuinely affecting rallying cry "We'll Get By," which boasts soaring testimony from an all-star choir including Robinson and Rilo Kiley's Jenny Lewis. "To Die a Happy Man" is pure transcendence, its heart-tugging pedal steel and elegiac piano cascades eventually giving way to a rave-up of revival-church handclaps and a spirit-lifting chorus consisting of two words: "So beautiful." Couldn't say it any better myself. (Todd Lavoie)

GARY LOURIS Thurs/20, 8 p.m., \$25. Fillmore, 1805 Geary, SF; www.ticketmaster.com

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MUSIC

Simbad

» PREVIEW He's originally from France, currently living in East London, and his debut is out on a Swedish label — and his productions are just as cosmopolitan. Simbad, né Stanislas Renouf, may just be coming up on the underground dance radar with productions ranging from majestic house with Robert Owens to heavy broken beats with Steelo, but he has been doing his best to ignore genres and focus on "quality booty music" for almost a decade.

The just-released *Supersonic Revelation* for Stockholm's Raw Fusion Records does a solid job of capturing Simbad's various moods. The multi-instrumentalist has almost as many styles as he does *nom de tunes* and imprints where they've found a home: Mowgli for Freerange, Loose Ensemble for Foundation, and, together with long-time partner Fred McQuinn, Twitch, Heal, and Marathon Men for Earth Project, Key Recordings, and Chillifunk, respectively. In addition to the nuanced electronica and deep house tendencies explored on the 2005 Marathon Men album, *Blessings* (Chillifunk), Simbad's solo effort includes a heavy dose of soul, as on the title track with Abdul Shyllon, with its quavering, pitch-bent synth line, easygoing hand claps, and multitracked vocals verging on doowop. Woe to the music store clerk who has to choose a genre for shelving this wide-ranging collection: just like his favorite type of party, Simbad's productions are truly many-hued. "I love it when the crowd is mixed actually. That's where it's the best!" the DJ explained via e-mail, just after praising Japan for its outstanding clubs with their somewhat homogenous crowds. "Our Je Ne Sais Quoi party in London, the legendary Raw Fusion party in Stockholm, Turntables on the Hudson in NYC," he raves. "All nations represented and all booties mixed together equals the best vibes. Just bring your smile down and be open — your ass will follow!" (Peter Nicholson)

SIMBAD

Fri/21, 10 p.m., \$15. Plnk, 2925 16th St., SF. (415) 431-8889, www.pinksf.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsing, Jamilah King, and Dina Maccabee. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 22, for information on how to submit an item to listings.

Maximillion La Peña Cultural Center. 8pm, \$8. "Speak the Music" beatbox night. **Three Blind Mice** Starry Plough. 8pm, \$5-7. "Berkeley Poetry Slam."

JAZZ/NEW MUSIC

Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. **Collective West Jazz Orchestra** Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

Dick Conte Trio Shanghai 1930. 7pm. **Gaucho, Mitch Marcus Session** Amnesia. 8pm, free.

J. Byrd Trio Rite Spot. 9pm, free. **Kenny Garrett Quartet** Yoshi's SF. 8pm, \$20; 10pm, \$16.

Lavay Smith and Her Red Hot Skillet Lickers Top of the Mark. 7:30pm, \$10.

Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

El Cerrito High School Jazz Ensemble and Jazz Band Ashkenaz. 8pm, \$3-7.

New York Voices Yoshi's. 8pm, \$22; 10pm, \$16.

Pacific Manouche

Jupiter 8pm, free.

UC Jazz Anna's Jazz Island 8pm, \$5.

FOLK/WORLD/COUNTRY

Daniel Alvarenga Café Argüello, 2832 Mission; 643-3160. 7-10pm.

Ryan Aufferberg, Joel Streeter, Jeffrey Luck Lucas Hotel Utah Saloon. 8:30pm, \$6.

Bart Davenport, Kasey Johansing, Vera Gough, Honey Moon Tree Amnesia. 9pm.

Julia Francis Plough and Stars 9pm. **Paul Kelly, Patrick Park** Café du Nord. 8:30pm, \$15.

Shawn Mullins, Pieta Brown Great American Music Hall. 8pm, \$20.

"Open Mic Night" Bazaar Café. 7pm.

"Open Mic Night with MC Mike Shapiro" Ireland's 32. 9pm, free.

BAY AREA

Avance Shattuck Down Low 8:30pm, \$5-10.



"Beckett's Musical Forum" Beckett's. 10pm, free.
 Cheryl Wheeler, Kenny White Freight and Salvage
 Coffee House. 8pm, \$27.50.

Whiskey Brothers
 Albattross Pub. 9pm, free.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggs.
Batanga Live Bruno's. 10pm-2am, \$5. Live Latin-influenced bands and DJs.
Bondage PlaySpace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, dirty pop, and go-go dancers.
Booty Call The BAR. 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.

Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotClub Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDRI and Loverde, featuring music videos and visual art projections by VJ JDX.
Dynamite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.
Escape Cellar. 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whities slapping one another's asses.
Fresh Fruit Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.
House of Rock Jet. 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
Indulgence Harry Denton's Starlight Room. 9pm-2am. Disco, funk, and house.
Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.

Love it Wednesdays Icon Ultra Lounge. 9pm, \$5-7. Nightlight Music presents funky, sexy house music for hump day.
Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
Push It Parkside. 6:30pm, \$5. Aerobicize with DJ Spike and Gina "Lunges" Lovoi. If the workout's too hard, sit down, get a beer, and make fun of everyone else.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Reggae Reggae Night Magnet Lounge. 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance Studios. 32 Otis; 820-1452. 7-8:30pm, \$12. Learn to dance sexy with instructor Emerson Aquino.
Red Monkeys Voda. 9pm-2am, free. Roots and

deejay house with DJs Vedda and Martina Aquino.
RedWine Social Dalva. 10pm-2am, free. DJ Toph-One and guests spin jazz breaks, '80s, and electro.
Salsa dance lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.
Satellite Anú. 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Sip and Spurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
Synchronize II Pirata. 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Wax Wednesdays Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.
Wish 10pm-2am, free. Reggae with rotating DJs.
Wreckshop Wednesdays El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

BAY AREA
Floodvibes Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood.
Support Your Local DJ Kingman's Lucky Lounge. 6-9pm, free. Open audition turntables by appointment.
Voodoo Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm-1am, free.
 DJ Santero and rotating guests spin salsa, samba, merengue, reggaeton, and hip-hop.

THURSDAY 20

ROCK/BLUES/HIP-HOP

Blue Oyster Cult, Sticks and Stones Slim's. 8pm, \$30.
Born Ruffians, Cadence Weapon, Dreamdate Bottom of the Hill. 9pm, \$8.

CONTINUES ON PAGE 36

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THE PRIDS • BLACK KITES
SATURDAY MARCH 22: 9:30PM - \$15 (POP)
TRISTAN PRETTYMAN
WHITLEY
MONDAY MARCH 24: 8PM - \$12 (LITERARY)
PORCHLIGHT:
A STORYTELLING SERIES WITH
BETH LISICK AND ARLINE KLATTE
ALL I GOT WAS THIS STUPID T-SHIRT:
THE TOURIST SHOW
TUESDAY MARCH 25: 9PM - \$8 (INDIE)
BARBARASTEEL MIXTAPE PARTY FEATURING:
NERO NAVA AND THE
INVITATION TO LOVE
SEX • ULTRASEX
WEDNESDAY MARCH 26: 8:30PM - \$12 (ROCK)
BELL X1
THE SUBMARINES
THURSDAY MARCH 27: 8:30PM - \$12 (SONGWRITER)
ARI HEST
JUSTIN KING • ALEX NACKMAN
FRIDAY MARCH 28: 9:30PM - \$12 / \$15 ELECTRO / POP
THE LADY TIGRA
JER BER JONES
(ORIGINAL TRANNYSHACK DJ)
DJ CHICKEN
SATURDAY MARCH 29: 9PM \$20 (HIP-HOP)
THA ALKAHOLIKS
APLUS • STARSKI • RELL DERT
DISTANT RELATIVES • LES GIMIX
SUNDAY, MONDAY, TUESDAY & WEDNESDAY
MARCH 30TH, MARCH 31ST, APRIL 1ST AND APRIL
2ND: 7:30PM - \$10 - \$20 SLIDING SCALE DONATION
(ROCK) ALL AGES
BLUE BEAR SCHOOL OF
MUSIC STUDENT BAND
SHOWCASES
FOR FULL BAND LINEUPS PLEASE VISIT
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THURSDAY APRIL 3: 8:30PM - \$10 (INDIE)
BIRDS & BATTERIES
SOCIAL STUDIES
TELEGRAPH CANYON
FRIDAY APRIL 4: TWO SHOWS! EARLY SHOW (8PM) AND
LATE SHOW (10:30PM) \$25 (BLUEGRASS / FOLK)
AN EVENING WITH:
THE ASYLUM STREET
SPANKERS
SATURDAY APRIL 5: 9:30PM - \$12 (ROCK / LATIN-ROCK)
MANICATO
VALERIE ORTH BAND
MELI AND EARTHEN
SUNDAY APRIL 6: 7PM - \$10 (FOLK / ROCK)
EVANGELINE RECORDS SHOWCASE FEATURING:
JEFFREY LUCK LUCAS
BOB FRANK & JOHN MURRY
RYAN AUFFENBERG
THE KIM PHILBYS
DANNY PEARSON
KIRA LYNN CAIN
TUESDAY APRIL 8: 9:30PM - \$10 (INDIE)
LES SANS CULOTTES
THE CUBAN COWBOYS
THE GUN AND DOLL SHOW

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DAY UNTIL 6:00 pm

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Music & Dance Community Center

WED 3/19 8:00 pm \$7 \$3 students	FUNDRAISER EL CERRITO HIGH SCHOOL JAZZ ENSEMBLE and JAZZ BAND A night of jazz and swing
THU 3/20 9:00 pm \$12	PURIM PARTY ROOTS ROCK PURIM with ROCKER-T and THE MORE LUV BAND 8:00 pm Megillah reading
FRI 3/21 8:30 pm \$15 \$12 adults	ROCK STOMP THE STUMPS! with GRAPEFRUIT ED , FUNKY NIXONS , GARY GATES BAND
SAT 3/22 9:30 pm \$15	REGGAE THE ITALS + WE A DEM
SUN 3/23 1:30 pm \$7	FOLKDANCE ISRAELI FOLKDANCE with Allen King
SUN 3/23 9:30 pm \$5	DJ EDWIN PRESENTS REGGAE DJ NIGHT with special live guest MOJO
TUE 3/25 8:30 pm \$10	CAJUN/ZYDECO ANDREW CARRIERE & THE ZYDECO/CAJUN ALLSTARS 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
FRI 3/28 9:00 pm \$13 \$10 students	AFRO-BRAZILIAN-FUNK SAMBADA + THE LOYD FAMILY PLAYERS

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MUSIC

THURS/20
ROCK/BLUES/HIP-HOP
CONT>

Carbon/Silicon, Matt Pond PA Independent.
8pm, \$20. See Picks, page 22.
Laura Cortese, Blammos, Special Goodbye 12
Galaxies. 9pm, \$8.
Shane Dwight Biscuits and Blues. 8 and 10pm, \$15.
Explosions in the Sky Great American Music Hall.
SOLD OUT. Through Sat/22.
Felice Brothers, Justin Townes Earle, McCarthy
Trenching Cafe du Nord. 8:30pm, \$12.
Goat Flower, Meridians, Aaron Ross Hotel Utah
Saloon. 9pm, \$7.
Last of the Blacksmiths, Speakers, Ash
Reiter Hemlock Tavern. 9:30pm, \$6.
Gary Louis, Vettivar Fillmore. 8pm, \$25.
Planes Over Bridges, Wendy Darling,
Judgement Day Parkside. 9pm, \$5.
Tainted Love Red Devil Lounge. 8pm, \$20. Also
Fri/21.
Travis Morrison Hellfighters, Facing New York,
Social Studies Rickshaw Stop. 8pm, \$10.
Wave Array, Ailofa Sudden, Sun House Rockit
Room. 9pm, \$7.
White Shoes and the Couples Company
Make-Out Room. 8pm.

BAY AREA

Cosa Brava 21. Grand. 8:30pm, \$8-10.

JAZZ/NEW MUSIC

Barbara Hunter Trio with Kamau Seitu Les.
Joulins Jazz Bistro. 44 Ellis. 397-5397. 7:30pm.
Norman Brown Yoshi's SF. 8pm, \$32; 10pm, \$28.
Through Sun/23.
Dred Scott Trio Savanna Jazz. 7:30pm, \$5.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli
Square. 891 Beach. 774-6800. 7:30pm, free.
Frisky Frolics Rite Spot. 9pm, free.
Veronica Klaus Enrico's, 504 Broadway. 962-
6233. 7pm, free.
Martini Brothers Band Le Colonial, 20 Cosmo
Place. 921-3600. 7pm, free.
Pete Fallico's Hammond B3 Organ Thursdays
Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Stompy Jones Top of the Mark. 7:30pm, \$10.
Trio Garufa Cafe Claude. 7:30pm.
Eric Wiley Shanghai 1930. 7pm.

BAY AREA

Beep! Trio, Kasey Knudsen Sextet, Royal We
S. 5819 Divisadero. 9:30pm, \$7.
Kenny Garrett Quartet Yoshi's. 8pm, \$18; 10pm,
\$12. Through Sat/22.
Noam Lemish Trio Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

BrazilLive Live set by Amigos do Samba.
Jesus Diaz
Pier 23. 9pm, free.
Flamenco Thursdays Peña Pachamama, 1630
Powell. 646-0018. 7:30pm, \$10.
Jimbo Trout and the Fish People Atlas Café.
8pm, free.

BAY AREA

Eric Bibb Freight and Salvage Coffee House. 8pm,
\$20.50.
Dennis Kamakahi, Jeff Peterson Little Fox
Theatre, 2209 Broadway, Redwood City. (650)
369-4119. 8pm, \$20.
Paul Manoussos Speisekammer, 2424 Lincoln,
Alameda. www.speisekammer.com. 9pm.
Akosua Mireku Beckett's. 10pm, free.
Purim Party Ashkenaz. 8pm.

DANCE CLUBS

Adaptor Annie's Social Club. 9pm-2am, \$5.
Dis Jen Wolf, Ding Dong, Robb Green, and
DJJD spin music for cyborgs who shall ruthlessly
dominate the land of tomorrow.
Afrollicious Elbo Room. 10pm-2am, \$5. Dis
Pleasuremaker and Señor Oz spin Afrobeat,
Tropicália, electro, samba, and funk.
Beauty Bar 10pm-2am, free. DJ UFO spins electro
and retro records.
BingoTopia Knockout. 8-10pm, free. Bingo your
ass off with Mistress Clare.
BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance
music, plus live bands.
Cafe Cocomo 9pm, \$20. With DJ Bab Fred and a
live band.
Club Hide 9pm, free. Live music.
College Night Knockout. 685 Sutter. 441-5678.
10pm-2am, free. Hip-hop, hyphy, and R&B with
DJs Ilborn and Matt Jocelyn.
Compression Temple. 540 Howard. www.tem-
plesf.com. 10pm, \$5. DJs 2cents, Sharp, and the
Colonel MC, the rest of the Compression crew, and
dancers spin dirty, debauched club jams.
Elixir Cocktail Club Elixir. 7-9pm, free. Hear cock-
tail specialists speak about the joys of drinking

and broaden your liquor knowledge with weekly tastings.
EZS 682 Commercial, 362-9321. 6-9pm, free. DJ
 Dubb spins hip-hop and old-school.
Le Freak C'Est Chic Pink, 10pm. With Frenchy Le
 Freak and Pheko Dubfunk.

Give Thanks Club Six, 9pm-2am, \$5. With Polo,
 Daddy Rolo, Common Sens, Uni-T, Shortkut,
 Doogie, Jvier, and Irie Dole.

Heart of the City Azul Lounge, 1 Tillman Place;
 862-9750, 10pm-2am, free. DJs Deedot and
 guests spin hip-hop, R&B, and '80s.

Inna Da Light Laszlo, 9pm. Dub, reggae, dancehall,
 and old-school hip-hop with Beatnok.

JIT John Collins, 90 Natoma; 543-BARR. 10pm-
 2am, free. Alternating DJs spin everything from
 funk and nù jazz to dub, house, and footwork.

Magnet Lounge 1402 Grant; 271-5760. 7pm-
 2am. With rotating DJs.

Mixx Endup, 10pm-4:30am. DJs and female artists.
Mission Bombay Little Baobab, 398B 19th St;
 643-3558. 10pm-2am, \$5. DJs Vanka, Jimmy Love,
 Suresh, and Rajah spin bhangra, Bollywood, and
 beyond.

Mr. Smith's 34 Seventh St; 355-9991. 6pm.
 House, lounge, and intellectual hip-hop with DJ
 Omar Herrera.

Nickie's 9pm, \$5 Reggae and dancehall with DJ
 Jah Yzer.

1984 Cat Club, 9pm-3am, \$3-6. Top 40, '80s, and
 new wave with DJs Jules, Damon, Melting Girl, and
 Dangerous Dan.

Pacific Standard Time Levende Lounge, 10pm. DJ
 Sake1 spins soulful music.

Popsence Rickshaw Stop, 10pm, \$10. Britpop,
 indie, new wave, mod, electronic, and '60s
 soul with Aaron Axelsen, Disco Shawn, and Nako.

Riot Grrrl Stud, 10pm. Mama Crass and Alex
 Phallex the Homogay DJ bust you out of the
 closet with queer punk and rock 'n' roll for the
 revolution, with \$2 PBR if you bring a mason jar.

Rockstar Element Lounge, 9pm. Rock, hip-hop,
 soul, and R&B with DJs Method, Strategy, and
 special guests.

Soul Sector City Dance Studios, 32 Otis, 820-1452.
 7-9pm. Popping, house, and hip-hop dance class.

Trauma El Rincon, 9pm, \$3. Drum 'n' bass with the
 Doctor, Reclipse, ESKR, Arize, and guests.

Tubesteak Connection Aunt Charlie's Lounge, 133
 Turk; www.auntcharlieslounge.com. 10pm-2am,
 \$3. A gay dance club featuring Eurodisco, electro-
 funk, and more with DJ Bus Station John.

Vogue '80s Night Harry Denton's Starlight Room.
 8:30pm, \$10. DJ Dave Gillis brings back a decade
 of dance hits.

White Label Madrone Lounge, 5-9pm, free.
 Toph One and guests spin new music and give
 away some promo swag, so get in there and say
 you knew about it first.

Yard Baobab, 10pm-2am, free. Reggae and dance-
 hall with DJ Mpenzi.

BAY AREA
Brothers and Sisters Luka's Taproom and Lounge,
 2221 Broadway, Oak; (510) 451-4677. 9pm, free.

Soulful house and dance music with DJs Dedan,
 Daniela, and guests.

Hook Shop Shattuck Down Low, 9pm-
 2am, free. DJs Moody Eva, Dawn of Sound,
 Dhamma, and Alonna spin house, breaks, and
 electro.

Rock a Hula Forbidden Island Tiki Lounge, 1304
 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am,
 free. DJ "Samoa Boy" Tanoa spins big-band jazz,
 rockabilly, classic country, '60s soul, island rarities,
 jump blues, and more.

Selector DJ Sessions Jupiter, 8pm. DJ Diet and
 his Dietsnaks crew cook up funk, nu-jazz, and
 electronica.

Sugar Blakes, 10pm-2am, \$2-20. DJ Solarz spins
 hip-hop, R&B, and old-school grooves at the East
 Bay college night.

World Music Thursdays Air Lounge, 492 Ninth
 St, Oak; (510) 444-2377. 10pm-2am, \$5. DJ Fuze
 of Digital Underground spins reggae, soca, salsa,
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FRIDAY 21

ROCK/BLUES/HIP-HOP

Aerosols, Parties, Matinees Knockout, 9pm, \$5.
Bayonics, Native Elements Elbo Room, 10pm,
 \$12. Also Sat/22.

Beaches, Petty Booka, Detroit 7, Ketchup
Mania, Emeralds, Scandal Independent, 8pm,
 \$15. "Japan Nite 2008."

Big Mo, Lazy Lester, Volker Striffler Biscuits and
 Blues, 8 and 10pm, \$20.

Cliks, Ex-Brofriends, Lipstick Conspiracy
Click Utah Saloon, 9pm, \$10. Also Sat/22.

Dead to Me, Teenage Bottlerocket,
Nothington, Femurs Bottom of the Hill, 9pm,
 \$10.

Despise You, Lack of Interest, Vöetsek,
Noisear, Say Bok Gwai, Warkrime Parkside.
 8:30pm, \$7.

Explosions in the Sky Great American Music Hall.
 SOLD OUT. Through Sat/22.

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ROBERT STEWART

SATURDAY 3/22
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LONNIE TUCK

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Headlights, School of Language, Evangelicals
 Hemlock Tavern, 9:30pm, \$10.

Aria C Jalali, 100 Swans, Violet Hour Rockit
 Room, 9pm, \$8.

Kinky, Money Mark Fillmore, 9pm, \$25.
 9:30pm, \$10.

Loquat, Prids, Black Kites Cafe du Nord.
 9:30pm, \$10.

Jill Tracy, Holy Kiss, Rykarda Parasol 12
 Galaxies, 9pm, \$10.

Triclops, Brent Weinbach, Lozen, Alex Koll,
Turks Annie's Social Club, 10pm, \$7.

Saul Williams, Dragons of Zynth Slim's, 9pm,
 \$20. See Picks, page 22.

BAY AREA
Darando, Nino Moschella Shattuck Down Low.
 9:30pm, \$12.

Grapefruit Ed, Funky Nixons, Gary Gates
Band Ashkenaz, 8:30pm, \$15. "Rock the
 Stumps" benefit.

Mystic Rage, Silence Chair, God's Outlaw,
Devilswalk Uptown, 9pm, \$7.

Mundaze Beckett's, 10pm, free.

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Loquat, Prids, Black Kites Cafe du Nord.
 9:30pm, \$10.

Naomi and the Courteous Rudeboys, New Blue,
John Steadler Starry Plough, 9pm, \$7.
7generations, Better Hope Foundation, Dukes
Up, Separation, Deepen the Wound, Fell Voices
 924 Gilman, 8pm, \$7.

TinMan, Megatones, Mamaluke Little Fox
 Theatre, 2209 Broadway, Redwood City; (650)
 369-4119. 8pm, \$14.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark.
 9pm, \$10.

Black Pearl Project Shanghai 1930, 8pm.
Norman Brown Yoshi's SF, 8pm, \$36; 10pm,
 \$32. Through Sun/23.

Bryan Girard Quartet Cliff House, 1090 Point
 Lobos; 386-3330. 7pm, free.

Charles Unger Experience with **Valencia** Les
 Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli

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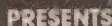
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Jewish Music Festival

PREVIEW Few genre-themed music festivals enjoy as much freedom in programming as Berkeley's Jewish Music Festival, now in its 23rd year. For who's to say what the criteria are? Jewish music expresses joy and pathos, success and failure, the thrill of adventure and the solace of tradition, assimilation, ostracism, whimsy, and gravity, as much as music — and only music — can. And so goes the festival, staking out its territory with challenging and alluring forays all over the Jewish cultural map.

Klezmatzics frontman Frank London opens the proceedings with "A Night in the Old Marketplace," a newly commissioned song cycle based on a Yiddish play penned in 1907 by I.L. Peretz. Of course, if Berkeley is the birthplace of slow food, you might call "The Ark: Cyclical Rituals," the most ambitious program of the festival, "fast music." In the space of a week, nine notable performers, including London and influential Bay Area composers John Schott and Jewlia Eisenberg, will board a creative Noah's Ark, devising a collaborative debut on themes of ritual and tradition.

Two more sure bets: violinist Kaila Flexer and oud player Gari Hegedus of the acoustic ensemble Teslim play Middle Eastern and Sephardic traditional music with understated mastery of melody and ornamentation. And, straight out of the promised land of New York City, the punk-rock klezmer band Golem expands the limits of the sheft songbook with show-stopping stage presence and a remarkable grasp of Yiddishkeit. (Dina Maccabee)

JEWISH MUSIC FESTIVAL

Fri/22–Sun/30. (510) 848-0237, www.jewishmusicfestival.org

See Web site for specific times and locations.

FRI/21 JAZZ/NEW MUSIC CONT.

Square, 891 Beach; 771-6800. 8pm, free.

Gary Schwantes X-tet

Café Claude. 7:30pm.

Lavay Smith and Her Red Hot Skillet Lickers

Jazz at Pearl's. 8 and 10pm, \$20. Through

Sun/23.

Macy Blackman and the Mighty Fines Le Colonial,

721 Sutter; 931-3600. 10pm, \$5.

Michael McIntosh Rite Spot. 9pm, free.

Regina Carter Quintet Herbst Theatre, 401 Van

Ness; (866) 520-5299. 8pm, \$25-60.

Savanna Jazz Trio with Donald "Duck" Bailey

Savanna Jazz. 7:30pm, \$5.

Susan Sutton Washington Square Bar and Grill.

7pm.

BAY AREA

Danny Caron Quartet Anna's Jazz Island. 8pm, \$12.

Kenny Garrett Quartet Yoshi's. 8pm, \$22; 10pm,

\$16. Through Sat/22.

Little Muddy Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Presidio Dance Theatre,

1158 Gorgas; 561-9958. 10 and 11am, \$5.

Cesar's Latin All Stars Metronome Dance Center.

9pm. Also Sat/22.

Steve Earle, Allison Moorer Palace of Fine

Arts, 3301 Lyon; 421-TIXS. 8pm, \$35. Also

Sat/22. See Picks, page 22.

49 Special, Anna Coogan Plough and Stars.

9pm, \$6.

Heller Highwater Red Hill Books, 401 Cortland;

648-5331. 6:30pm, free.

BAY AREA

Amanda Abizaid, Walty Nomad Café. 7:30pm,

free.

Pierre Bensusan, Ayumi and Giles Freight and

Salvage Coffee House. 8pm, \$21.50.

Curley Taylor and Zydeco Trouble Eagles Hall,

2305 Alameda, Alameda; (415) 295-6285. 9pm,

\$15.

Los Matoros La Peña Cultural Center. 8pm,

\$14.

DANCE CLUBS

Bar Top Harry Denton's Rouge, 1500 Broadway;

346-7683. 8:30pm-2am, \$15. Top 40 and house

with DJs Andrew B and MajesticChris.

Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop

disco noir presented by Jefferdisiac and Emily

Betty.



Nickie's 9pm. Hip-hop and house with DJ Spectre.

Paris Dakar International Baobab. 10pm, \$3.

Reggae, dancehall, hip-hop, soul, and R&B with

DJ Mpenzi.

Punk Rock and Shock Karaoke Annie's Social

Club. 9pm-2am, \$5. Eileen and Jody bring you

songs from multiple genres to butcher: punk, new

wave, alternative, classic rock, and more.

Ruby Skye 9pm-4am, \$15. With various guest

DJs.

Saints and Sinners O'Reilly's Holy Grail, 1233

Polk; 928-1233. Toph One and guests spin electro,

remixes, and butt-bumpin' beats.

Salvage Deco Lounge, 510 Larkin; urbanpointpro-

ductions@yahoo.com. 10pm-2am, \$4. Drag revue

hosted by Excess.

Silk Fridays Icon Ultra Lounge, 10pm, free. Hip-

hop and mashups with DJ Leethalmix and weekly

guests.

Star Fucker Deco, 510 Larkin; urbanpointpro-

ductions@yahoo.com. 10pm-2am, \$4. Wild

drag revue.

Siletto AsiaSF. 10pm, \$8. Parker Day and hotties

bring you electric, house, and disco.

Stush Voda. 10pm-2am, free. Soulful house with

Dylan.

Suite One80ne 9pm-4am, \$20. With various DJs,

hot chicks, tight clothes, spray tans, and dudes in

striped shirts who do a lot of high-fiving and call-

ing one another brah.

Velvet Lounge 9pm, \$10. With DJ Manny Perez.

World of Drum n' Bass Temple, 540 Howard;

www.templesties.com. 9pm-4am, \$20. Bryan

G, Adam F, DJ SS, Fabio, Distorted Minds, Simon

Bassline Smith, and 2 Cents bring you the drum

and the bass. What more do you need?

BAY AREA

Flashback Fridays Luka's Taproom and Lounge,

2221 Broadway, Oak; (510) 451-4677. 10pm,

\$5-10. Hip-hop and funk with the Oakland Faders,

plus resident DJs Spair and Platurin.

Kingman's Lucky Lounge 9pm-2am, free. Diverse

dance music spun by rotating DJs.

Testify! Ruby Room. 10pm-2am, free. DJ

Jarett Prayers spins electro, punk, Northern

Soul, new wave, shoegaze, disco, electro, and rock

and roll.

SATURDAY 22

ROCK/BLUES/HIP-HOP

Autistic Youth, Bad Parents, Nodzzz Knockout

3pm, \$4.

Bayonics, Wyldie Bunch Elbo Room. 10pm, \$12.

Also Sat/22.

Black Cobra, Santhai, Lux Nova Umbra Est

Hemlock Tavern. 9:30pm, \$7.

Cliks, Kegels, Lipstick Conspiracy Hotel Utah

Saloon. 9pm, \$10.

Dave Stein Bubhub Connecticut Yankee. 10pm,

\$7.

English Beat, Rx Bandits Mezzanine. 9pm,

\$20.

Explosions in the Sky Great American Music Hall.

SOLD OUT.

Extra Action Marching Band, Polka Madre 12

Galaxies. 9pm, \$12.

CONTINUES ON PAGE 40 >>



BLUE OCTOBER

W/ SPECIAL GUESTS

TUESDAY MARCH 25TH

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ENDUP

mar 20. phonic. free b4 midnight
david alvarado.monty luke.
tasho.

mar 21. fri. ghettodisco. free b4 12a
feat. dan deleon (extended set)
frank wild.jim hopkins.

mar 22. sat. the big 80s throwdown
we're trippin' back to the 80s!
with hawthorne.adrian.vince

mar 23. t-dance. 5a.6p. featuring:
cuervo jim hopkins.nikita adrian.
vince. and taj.

mar 23. super soul sundayz. 8p.4a.
with david harness and jojo torres.
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FRI. MARCH 21 • DOORS 8 / SHOW 9 • \$20 ADV. / \$20 DOOR
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SAT. MARCH 22 • DOORS 7 / SHOW 8 • \$26 ADV. / \$30 DOOR
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WED. MARCH 26 • DOORS 7:30 / SHOW 8 • \$12 ADV. / \$12 DOOR
AGAINST THE GRAIN
MY REVOLVER
THEORY OF NOISE

FRI. MARCH 28 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
ARATIC
MAXWELL ADAMS
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SAT. MARCH 29 • DOORS 8 / SHOW 9:30 • \$13 ADV. / \$13 DOOR
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MARCH 23 THE PRETTY THINGS CANCELLED
— REFUNDS AT PLACE OF PURCHASE

PRESENTS TUES. MARCH 25
DOORS 7:30 / SHOW 8 • \$16 ADV. / \$16 DOOR
KAKI KING
MATT SHEEHY

WED. MARCH 26 • DOORS 7:30 / SHOW 8 • \$22 ADV. / \$22 DOOR
BOB MOULD BAND
SATURNA

THURS. MARCH 27 • DOORS 7 / SHOW 8 • \$20 ADV. / \$20 DOOR
SEATED SHOW!
JIM WHITE
GREG ASHLEY (OF CRIS CRIS)

FRI. MARCH 28 • DOORS 8 / SHOW 9 • \$20 ADV. / \$20 DOOR
SEATED SHOW!
TEDDY THOMPSON
ROSIE THOMAS

SAT. MARCH 29 • DOORS 8 / SHOW 9 • \$13 ADV. / \$13 DOOR
APHRODESIA
MARACATU LUTA
LOCURA!
LULACRUZA

Gibson

MUSIC

SAT/22
ROCK/BLUES/HIP-HOP
CONT'S

Flakes, Earaches, Holy Name Dropouts
Annie's Social Club. 9pm, \$8.
Ghost of Curtis, Astral Knockout. 10pm, \$6

Hank IV, Houndstooth and the Wolfhounds,
Famous Amos El Rio. 9pm, \$7.
Steve Hefter, Chiara Angelicola, Reed KD, Bray
Rockit Room. 9pm, \$8.
Jens Lekman, Honeydrips Bimbo's 365 Club.
9pm, \$18.

Nada Surf, Sea Wolf
Fillmore. 9pm, \$22.50.

Nile, Suicide Silence, Faceless, Unexpect
Slim's. 8pm, \$30. See Picks, page 22.

Sonny Rhodes Biscuits and Blues. 8 and 10pm,
\$20.
Say Hi (To Your Mom), Kevin Devine, An Angle
Bottom of the Hill. 10pm, \$10.

AMOEBA MUSIC

LIVE SHOWS CALENDAR

All shows are live & all ages welcome!
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THURSDAY • MARCH 20 • 6PM
WHITE SHOES & THE COUPLES COMPANY
Indonesia's White Shoes is influenced by 1970's
traveller soundtracks and 1950's classic jazz, but
adds disco beats, vintage toy keyboards, and
easy-listening acoustic lullaby to the mix.

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THURSDAY • MARCH 27 • 7PM
CARLA BOZULICH'S EVANGELISTA
Carla Bozulich of Everlasting Flowers is back with
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Voyager* is saturated in raw & beautiful sound-
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DJ Rick Hansen hosts your
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DJ MARK PHILIPSEN
From the D.T.S. Crew spins all manner of mind-
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Saturday 9pm
MAGIC MILK CRATES
DJ PHILIP & friends feature a sustainable jamming of
rarities, new beats & forgotten nuggets

Sunday 9pm
WORKING STIFFS
DJ MACHINIST mixes local and soul industry music
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Sweet Electra, Selector Monobichi Balazo Gallery, 2183 Mission; 255-7227, 9pm, \$10.
 Skin Horse, My Parade, Million Dollar Itch Parkside, 3pm, free.
 Tristan Prettyman, Whitley Cafe du Nord, 9:30pm, \$15.
 Wonder Bread 5 Red Devil Lounge, 8pm, \$10.
 Vampire Weekend, Yacht Independent, 9pm, \$15.
 Verbal Abuse, Abrupt, Furious, 2nd Class Citizens Parkside, 9pm, \$7.

BAY AREA
 American Economy Beckett's, 10pm, free.
 Despise You, Lack of Interest, Pretty Little Flower, 50/50, In Disgust, Noisear, Superbad, Thousands Will Die, Self Inflicted 924 Gilman, 8pm, \$8.
 Los Hoogigans, Monkey, Shitouttackl Starry Plough, 9:30pm, \$7.
 Rocketz Uptown, 9pm, \$10.
 Earl Thomas Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119, 7pm, \$60. "Music for Our Children" benefit.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulin's Jazz Bistro, 44 Ellis; 397-5397, 7:30pm. Swing from the '30s and '40s.
 Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.
 Terrence Brewer Shanghai 1930, 8pm.
 Norman Brown Yoshi's SF, 8pm, \$36; 10pm, \$32. Through Sun/23.
 Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 971-6800, 8pm, free.
 Halfflowers Rite Spot, 9pm, free.
 Jazz Mafia Moose's, 7pm.
 Jinx Jones Trio Café Claude, 7:30pm.
 Lavay Smith and Her Red Hot Skillet Lickers Jazz at Pearl's, 8 and 10pm, \$20. Through Sun/23.
 Pascal Boker Band Savanna Jazz, 7:30pm, \$5.
 Billy Philadelphia One Market Restaurant, One Market; 777-5577, 6pm.
 Robert Stewart Experience Rasselas Jazz, 9pm.
 Terese Genecco and Her Little Big Band Razz

Room, Hotel Nikko, 222 Mason; 394-1111, 10:30pm, \$25.

Denny Zeitlin Florence Gould Theatre, 100 Legion of Honor; (866) 520-5299, 2pm, \$30.

BAY AREA

Bayside Jazz Anna's Jazz Island, 8pm, \$14.
 Steve Carter Albatross Pub, 9:30pm, \$3.
 Kenny Garrett Quartet Yoshi's, 8 and 10pm, \$22.

FOLK/WORLD/COUNTRY

Seth Augustus Revolution Café, 3248 22nd St; 642-0474, 9pm.
 "Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140, 10am, \$3.
 Cesar's Latin All Stars Metronome Dance Center, 9pm.
 Steve Earle, Allison Moorer Palace of Fine Arts, 3301 Lyon; 421-TIXS, 8pm, \$35. See Picks, page 22.

"Frank London's A Night in the Old Marketplace" Roda Stage, Berkeley Rep, 2025 Addison, Berk; (800) 838-3006, 8pm, \$24-28.
 "Jewish Music Festival." See pick box.
 Giblet Dribblers, Missippi Rider Bender's, 806 South Van Ness; 824-1800, 9pm, \$6.
 "Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160, 7pm.
 Welcome Matt Café Royale, 800 Post; 441-4099, 8pm, \$10. "Conversations with Renee."

BAY AREA

Itals Ashkenaz, 9:30pm, \$15.
 Mucho Axé Jupiter, 8pm, free.
 Neil Robinson and Red Level, Matt Dudman, Richard Brandenburg Freight and Salvage Coffee House, 8pm, \$19.50.
 Randy Marshall and Friends Nomad Café, 7:30pm, free.
 Tempest, Culann's Hounds, Avalon Rising, Celtic Dance, Steve Baughman, Babes in the Woods, Triskela, Connie Doolan Quartet, Melanie O'Reilly, Ron Wallace, Michael Murphy Oakland

Veterans Hall, 200 Grand, Oak; www.sanfrancisco-celticfestival.com, 2pm-midnight, \$12-20. "Bay Area Celtic Festival."
 Uncle Eye and the Strange Change Machine La Peña Cultural Center, 10:30am, \$4-5.

DANCE CLUBS

Avery Island Jack's Club, 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
 Bamboo Hut 479 Broadway; 989-8555, 10pm.
 DJ Scotty spins '80s modern rock and '90s dance classics.
 Beerfest Space 550, 10pm-4am. The name says it all.
 Better Days Pink, 10pm-2am, \$10-15. With Franky Boissy.
 Bistrottheque Café Flore, 2298 Market; 621-8579, 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
 Bliss Icon Ultra Lounge, 10pm-3am, \$10. Hip-hop, mashups and dance music.

CONTINUES ON PAGE 42 »

LUNA NEGRA
a night of women's music

Wednesday MARCH 26, 6:30pm

OJALA percussion women's band
 Jacqueline Rago Venezuelan Music
 ALJIBE Flamenco dance company
 Nina Serrano & Mamacoatl
 and video from Bay Area Women artists

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WEDNESDAY, MAR. 19

EXCURSIONS

SOUNDS OF THE SOUL DIASPORA

W/ SELECTAS: **AYBEE** (DEEPBLAK BPS) & **WAZIR** (JAZZCATS)

9PM-2AM | \$5 BEFORE 11:30PM, \$13 AFTER

THURSDAY, MAR. 20

JAH WARRIOR SHELTER HI-FI PRESENTS

TOPPA TOP THURSDAYS

WITH RESIDENT SOUND: JAH WARRIOR SHELTER HI-FI
FEAT. JAH YZER, IRIE DOLE, & I-VIER PLUS SPECIAL GUESTS

9PM-2AM | \$5

FRIDAY, MAR. 21

SISTERZ OF THE UNDERGROUND
& HIT THE FLOOR PRODUCTIONS PRESENT

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DEEANDROID & DJ CELSKI OF ROCKFORCE

DJ ZITA, LADY FINGAZ, SHREDONE, & DJ THATGIRL

PHOTO GALLERY DISPLAY BY KAT FILIPINAS CLEAR EFFECT
HOSTED BY MELINA JONES

9PM-2AM | \$7 BEFORE 10:30PM, \$10 AFTER

SATURDAY, MAR. 22

MANEESH THE TWISTER PRESENTS

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SPECIAL GUESTS FEATURING

FLYING LOTUS (WARP), **DHRUVA** (SUB SWARA, NY)

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MC DADDY FRANK (ON DA MIC) - VISUALS BY CONTACT

INNA YARD, REGGAE, DANCEHALL, BHANGRA, GLOBAL BEATS

RESIDENTS: **ROSS HOGG & DJ NETA, JIMMY LOVE, & DJ AMAR**

4PM-3AM | \$7 BEFORE 10:30PM WITH RSVP & GOING COM, \$10 DOOR

FRIDAY, MAR. 28

ARGON PRESENTS

TES LA ROK

EXCLUSIVE UNAPPLANTANCE

W/ 12TH PLANET, NICK ARGON, BABYLON SYSTEM, & MATTY G

9PM-2AM | \$10

UPCOMING:

SAT MAR. 29

SAT MAR. 29 - IN THE DARK ROOM

COAST TO COAST

DEAR FRIENDS

REDEVIL LOUNGE

WEDNESDAY MARCH 19TH
THE CB GILL PRESENTS
TH' MOONLIGHT SEXY
W/ special guests **STONE FOXES**
LEOPOLD & HIS FICTION
9PM | \$3

THURSDAY & FRIDAY MARCH 20TH & 21ST
and THURSDAY MARCH 27TH
Painted Love
(also appearing april 10th) 8pm | \$20

SATURDAY MARCH 22ND
WANDER BREAD
8PM | \$30

FRIDAY APRIL 4TH
CHUCK PROPHET
w/ special guest **BHI BHIMAN**
8pm | \$5

TUESDAY APRIL 8TH
BANYAN
FEATURING
STEPHEN PERKINS (JANES ADDICTION),
MIKE WATT (THE MINUTEMEN),
WILLIE WALDMAN
AND ERIC MCFADDEN
8pm | \$7

THURSDAY JUNE 19TH
DRAMARAMA
w/ the Saddle Tramps
and Pedestrian
8pm | \$20

3 28- BENFLOWZ
3 29- POP ROCKS
4 01- STEALING LOVE JONES
4 02- PETE & J
4 03- LOOPISTATION
4 05- LOU DOG TRIO
4 09- KANVUS
4 11- THE CHEESEBALLS
4 12- SEAN TABOR & SPEAKEASY
4 13- BRYAN SCARY
4 14- THE SHACKLETONS
4 15- JUST FI
4 17- THE BAD HAND
4 19- FOURREST DAY
4 25- NEIL NEIL VANISH
4 24- SF SONGWRITERS COALITION
4 25- BENEFIT FOR THE CURE
4 30- 53 BULL W/ MAKING DINNER
ALL SHOWS GENERAL ADMISSION W/ LIMITED SEATING
VP SEATING: 415-647-2734 WWW.REDEVILLOUNGE.COM
ADVANCE TICKETS: 1-800-888-8888
1635 POLK ST (O CLAY) SAN FRANCISCO 12H
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THURSDAY APRIL 3RD
NEW VARIOUS
8PM-11PM
COPENHAGEN

SAT/22
DANCE CLUBS
CONT>

Body Heat El Rincon. 9pm-2am. DJs Select, Mr. Lucky, and Beatnik spin samba, reggae, Afro, and Latin beats.

Body Rock Duplex. 10:30pm, \$5. Hip-hop, reggae, R&B, club hits, and classics, spun by residents Boogie Brown, Neogeo, and DJ Calalo. **Cafe Cocomo** 9pm-2am, \$15. With live band and DJ. **City Nights** 10pm-2:30am. Hip-hop and club hits. **The Deacon** Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.

Digital Vibe. 10pm-2am, free. Best of European house and electro.

Doghouse ODC Dance Commons, 351 Shotgell; www.doghousedance.com. 9pm-12:30am, \$10-18. Swing dancing.

Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

Element Saturdays Element Lounge. 9pm-3am. \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

Elevate Roe/Prime, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

Fauxgirls! Deco Lounge, 510 Larkin; 346-2025, www.decof.com. 9pm, free. San Francisco's favorite drag revue.

Flava of the Month Milk. 10pm-2am, \$10. What's crackin', presented by Triple Threat.

Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkside Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

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97 FOLSOM @ 5TH ST.
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WEDNESDAY MARCH 19TH
WHORE FOR SATAN PRESENTS:
WITHERED
EMBERS
ELK
CORMORANT
DJ ROB METAL
DOORS 8PM COVER \$8

THURSDAY MARCH 20TH
SHAMELESS PRESENTS
ADAPTOR W/ DJ'S
JEN WOLFE
DING DONG
ROBB GREEN
DJJD
DOORS 10PM COVER \$5

EVERY THURSDAY 6-8:30PM
ICHI SUSHI HAPPY HOUR

FRIDAY MARCH 21ST
ALCOHOLAUST PRESENTS:
TRICLOPS! (RECORD RELEASE)
LOZEN + TURKS
BACKROOM COMEDY BETWEEN SETS W/
BREKT WEINBACH
ALEX KNOLL
PUNK ROCK N SHLOCK KARAOKE
DOORS 9PM COVER \$7

SATURDAY MARCH 22ND
THE FLAKES
JOHNNY MANAK & THE DEPRESSIVES
THE EARCHES (SEATTLE)
HOLY NAME DROPOUTS (SEATTLE)
PUNK ROCK N SHLOCK KARAOKE
DOORS 8PM COVER \$6

MONDAY MARCH 24TH
MAINROOM MONDAYS
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9ISH NO COVER

EVERY TUESDAY FROM 6-9
SF STANDUP PRESENTS:
OPEN MIC COMEDY IN THE BACKROOM
FREE!

TUESDAY MARCH 25TH
THE COAST (TOR)
YES ALEXANDER
THE FRENCH THINKERS
DOORS 8PM COVER \$7

COMING SOON:
3/25 BATTLESLAKE, HOT FARM
3/27 GET DEAD! TRASHED IDOLS
3/28 MOD, IMPAIRED
3/29 ASUNDER, MIDDIAN
4/1 ANTI-NOWHERE LEAGUE

HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM
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MAKE OUT ROOM. NO COVER CHARGE
MON-THURS NEW DRINK SPECIALS AND
\$5 PITCHERS OF PBR UNTIL 10PM!

THURSDAY MARCH 20 9PM, \$12
**WHITE SHOES AND THE
COUPLES COMPANY**
(INDONESIA)
FOXTAIL SOMERSAULT

FRIDAY MARCH 21 8PM, \$12ADV/\$15DOOR
MORTIFIED
MORTIFIED IS A COMIC EXCAVATION OF ADOLESCENT
ARTIFACTS (JOURNALS, LETTERS, POEMS, LYRICS,
HOME MOVIES, STORIES AND MORE) AS SHARED BY
THEIR ORIGINAL AUTHORS BEFORE TOTAL STRANGERS.

EVERY FRIDAY AT 10PM, \$5
"LOOSE JOINTS"
ROTATING DJ'S CENTIPEDE (MOPHONO/CHANGE
THE BEAT), DAMON BELL (ABB RECORDS), &
TOM THUMP (KINKYSWEET RECORDS/GROOVE
MERCHANT POSSE)

SATURDAY MARCH 22 8PM, \$12ADV/\$15DOOR
MORTIFIED
MORTIFIED IS A COMIC EXCAVATION OF ADOLESCENT
ARTIFACTS (JOURNALS, LETTERS, POEMS, LYRICS,
HOME MOVIES, STORIES AND MORE) AS SHARED BY
THEIR ORIGINAL AUTHORS BEFORE TOTAL STRANGERS.

EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
WITH ROGER MAS & EL KOOL KYLE
(CUMBIA DANCEHALL BOMBA PLENA AND SALSA)

SUNDAY MARCH 23 11PM, \$7
POLKA MADRE (MEXICO CITY)
GRAVES BROS. DELUXE
SAN KAZAKGASCAR (SACTO)
EARLY START TIME!

TUESDAY MARCH 25
EVERY TUESDAY AT 9PM
LOST & FOUND
DEEP & SWEET 60'S SOUL 45'S
DISCJOCKEY'S LUCKY & FRIENDS
(SOUL PARTY/NIGHTBEAT)
NO COVER!

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Funckycozy And, 493 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-house with Jonathon Beech, Sinukus, and Tim McCormack.

Grind Cat Club. 10pm, \$15. Progressive electro tribal music.

Harry Denton's Starlight Room 8:30pm, \$15. With DJ Dave Gillis and various dance bands.

Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

Hot Boxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.

House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.

I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.

Mardi Gras Harry Denton's Rogue. 1500 Broadway; 346-7683. 9:30pm-2am, \$20. House music.

Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronic, and even some Australian devil-worshipping tracks.

Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwin.

Pagode da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.

Paris-Dakar Celebration Little Baobab, 3388 19th St. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.

Pony Deco Lounge, 510 Larkin; 346-2025, www.decof.com. 9pm-3am, \$3. Drinking, dancing, and riding the pony, with DJs Pee Play and Underdog.

Pop Roxx DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.

Rebel Girl Rickshaw Stop. 10pm, \$7. An electro, indie, rock, hip-hop, '80s, and mashups party for dykes, queers, and their pals.

Reflex 222 Club. 10pm-2am, \$5. Drum 'n' bass collective.

Reggae Gold Endup. 10pm-5am. Reggae, dance-hall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.

Roccapulco 6:30pm. Weekly salsa lessons.

Seduction Cellular, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.

Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.

Spektikal Shine Dance Lounge. 9pm-2am, \$5. DJs Dead Seal, J Philip, Barclay, the Dirty Duo, and Jamie James spin for costumed folks.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Suite One 809 9pm-4am, \$20. Guest DJs weekly.

El Superitmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Surya Dub Club Six. 10pm-3am, \$10. It's a dub-tastic voyage with Flying Lotus, Dhruva, Ras Gilbert, Maneesh the Twister, Kid Kameleon, Kush Arora, MC Daddy Frank and more.

Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.

Tiger Noises Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.

Velvet Lounge 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

BAY AREA

Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Smooove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neo-soul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

Sweat White Horse. 9pm-2am, \$5. DJ-VJ Robbie Martin spins house, Top 40, '80s, '90s, alternative, soul remixes, and mashups.

SUNDAY 23

ROCK/BLUES/HIP-HOP

Blank Tapes, These United States, Indiana Hale Hotel Utah Saloon. 9pm, \$7.

California Honeydrops, Kally Price Band Amnesia. 9pm, \$6.

Lloyd Gregory, Tony Lindsay Biscuits and Blues. 8pm, \$12.50.

Hatchet, Havok, Brocas Helm Parkside. 8pm, \$8.

Jens Lekman Bottom of the Hill. SOLD OUT.

Lil' Bunnies, Nobunny, Little Claw, Photobooth Hemlock Tavern. 8:30pm, \$7.

Ninjas with Syringes, Tinkture, Neurotrash, Yes Go's Rockit Room. 8pm, \$5.

Phosphorescent, Bon Iver Independent. 8pm, \$12.

Trespassers William, Or, the Whale, Lia Rose 12

Galaxies. 9pm, \$8.

Trey Songz, J Holiday, Razah, Boxie Mezzanine. 9pm, \$25.

Vampire Weekend Rickshaw Stop. SOLD OUT.

BAY AREA

Bill Kirchen, Austin DeLone Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, \$20.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

Norman Brown Yoshi's SF. 7pm, \$36; 9pm, \$32.

Frank Jackson Group Octavia Lounge, 1772 Market; 863-3516. 3:30pm.

Mike Greensill Moose's. 10:30am-2:30pm.

Laway Smith and Her Red Hot Skillet Lickers Jazz at Pearl's. 8pm, \$20; 10pm, \$15.

Mike Lipskin Washington Square Bar and Grill. 7pm.

"Live Jazz" Café Royale, 800 Post; 441-4099. 6pm.

Elbo Room

WED 3/19 9PM \$5

ELBO ROOM PRESENTS LOUNGE WITH RENEE SEBASTIAN MELANIE KORISE J AKA BIGTIMES FEAT. FIYAWATA

THU 3/20 10PM \$6

AFRO-TROPIC-ELECTRIC-SAMBA FUNK AFROLICIOUS WITH DJS/HOSTS: PLEASUREMAKER SENOR OZ & GUESTS I. ELROD & B. LEE

FRI 3/21 10PM \$10/\$12

ELBO ROOM PRESENTS BAYONICS PLUS: NATIVE ELEMENTS AND DJ IRIE DOLE (JAH WARRIOR SHELTER, HI FI)

SAT 3/22 10PM \$10/\$12

ELBO ROOM PRESENTS BAYONICS PLUS: THE WYLD BUNCH (H.A.) AND DJ REN THE VINYL ARCHAEOLOGIST

SUN 3/23 9PM \$6

DUB MISSION PRESENTS THE BEST IN DUB, ROOTS AND CLASSIC DANCEHALL WITH DJ SEP AND SPECIAL GUESTS HUMBLE LION (SATURDAY NIGHT ROCKERS/KUSEY) AND JAH YZER (JAH WARRIOR SHELTER/HI FI)

MON 3/24 9PM \$6

LUCIFER'S HAMMER PRESENTS YAKUZA (IL) APIARY BURMESE \$3 DRINK SPECIALS

TUE 3/25 9PM/\$7

LIVE BRAZILIAN MUSIC & DANCING FORRO BRAZUCA

WED 3/26 9PM \$5

ELBO ROOM PRESENTS THE SLANTS (PDX) THE MAYFIRE SCENE OF ACTION

UPCOMING 3/27 - AFROLICIOUS 3/28-29 - SILA & THE AFROFUNK EXPERIENCE 3/30 - DUB MISSION 3/31 - 127 (IRAN)/CRIDOLE/LOVERS

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Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

Savanna Jazz Jam with Johannes Wallman Savanna Jazz. 7:30pm, \$5.

BAY AREA

Dred Scott Trio Anna's Jazz Island. 8pm, \$12.

James Grantham Jazz Quartet Kingman's Ivy Room, 860 San Pablo, Albany; (510) 531-3973. 8pm.

Oakland Interfaith Gospel Choir Yoshi's. 7pm, \$16; 9pm, \$10.

FOLK/WORLD/COUNTRY

Bridge Players Congregation Sha'ar Zahav, 290 Dolores; 861-6932 ex. 304. 4pm, \$20.

"The Dreams and Prayers of Isaac the Blind."

"Jewish Music Festival." See pick box.

Dave Lionelli Band, Chris Jones Parkside. 5pm, free.

"Live Flamenco Music" Café Arguello, 2832 Mission; 643-3160. 7pm.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

Savanna Jazz Jam with Johannes Wallman Savanna Jazz. 7:30pm, \$5.

Hemlock TAVERN
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between Post & Sutter
415/923.0923

WED 3/19 9PM \$6

SIC ALPS EX-COCAINE (SILTBREEZE) RELIGIOUS KNIVES (NYC)

THU 3/20 9:30PM \$10

LAST OF THE BLACKSMITHS THE SPEAKERS ASH REITER

FEB 3/21 9:30PM \$10

HEADLIGHTS SCHOOL OF LANGUAGE (THRILL JOCKEY) EVANGELICALS (DEAD OCEANS)

SAT 3/22 9:30PM \$7

BLACK COBRA SATHAL LUN NOVA UMBRA EST (EXAMIN IS THE BASTARD)

SUN 3/23 8:30PM \$6

EASTER DAY MASSACRE WITH LIL' BUNNIES NOBUNNY LITTLE CLAW PHOTOBOOTH

MON 3/24 10PM FREE

PUNK ROCK SIDESHOW W/ DJ TRAGIC & DUCHESS OF HAZARD

TUE 3/25 9:30PM \$6

ATOMIC BOMB AUDITION LATE SEVERA WIRES WAH WAN EXIT WOUND (SEATTLE)

WED 3/26 9:30PM \$6

KNIGHTS OF THE NEW CRUSADE THE RIPPERS (ITALY) THE HINOBLES

THUR 3/27 9:30PM \$6

CLUB CHUCKLES PRESENTS DYNASTY HANDBAG BRENT WEINBACH SOMETHING WITH GENITALS VIDEO

FRI 3/28 9:30PM \$6

EMPTY ROOMS SHILOE (LA) THE OTHERSIDE

SAT 3/29 9:30PM \$8

IMAAD WASIF WITH TWO PART BEAST SILA CLARO TOP CRITTERS

SUN 3/23 8:30PM \$8

DAVID ALLEN (GONG) & JOSH POLLOCK CHINATOWN BAKERIES

DAVID ALLEN (GONG) & JOSH POLLOCK CHINATOWN BAKERIES

DAVID ALLEN (GONG) & JOSH POLLOCK CHINATOWN BAKERIES

BAY AREA

Judy Fjell, Nancy Schimmel Freight and Salvage Coffee House. 8pm, \$19.50, "Malvina Reynolds Stories and Songs."

"Israeli Folkdance" Ashkenaz. 1:30pm, \$7.

Benzion Miller Netivot Shalom, 1316 University, Berk; (800) 838-3006. 7:30pm, \$21-25. "Jewish Music Festival." See pick box.

"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

Ron Thompson Nomad Café. 11am, free.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decof.com. 10pm-1am.

Hosted by Jim (Ginger Snap) and DJ Lambchop.

Big Top Transfer. 7pm-2am, \$3 before 9pm.

Homo fashion costume ball. With Kim Jones, Joshua J, and Parker.

Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.

Bionic 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.

Boogie Brunch Levante Lounge. 11am-3pm. With DJs Ben Hester and Rob G.

Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positiv-i-1 spin reggae while you eat Caribbean BBQ.

Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.

Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJ Sep, Humble Lion, and Jah Yzer.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12.

"Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests

Escape Cellular, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.

CONTINUES ON PAGE 44 »

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WED 3/19
I'VE RUINED YOU OVER THE YEARS, STERLING SAYS, TOUCH COMMITTEE (ROCK/PUNK) 9PM \$5

THU 3/20
BRAZILIVE
AMIGOS DO SAMBA
BRAZILIAN DANCE MUSIC 9PM

FRI 3/21
OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN & MIRANDAS FRUIT STAND
8PM-2AM (WORLD, FUNK, R&B, POP) NO \$
RED HOTS BURLESQUE 7PM
BENEFIT FOR 'GOOD FOOD' 9PM

SAT 3/22
MANGO,
SWEET SEXY FUN FOR WOMEN 3-8:30

HANK IV,
HOUNDSTOOTH AND
THE WOLFHOUNDS,
FAMOUS AMOS
(ROCK) 9PM \$7

SUN 3/23
SALSA SUNDAYS
ANDY Y CALLAO
3-15 SALSA DANCE CLASS

MON 3/24
DOLLAR DAYS \$1 PABST/\$2 WELL
RADICAL VINYL DJ'S JENNY
HOYSTON & FRIENDS (OLDIES, PUNK,
PSYCH, COUNTRY & OBSCURITIES) 9PM \$2

THURS 3/25
PINCHED NERVE & ARI METZ
(ELECTRO EXPERIMENTAL/
SINGER-SONGWRITER) 8PM NOS

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FIGHT AMP (NY)
ZABALEEN (CHICO)
SHORT CHANGED
FISTIFUKS
CYANIDE DESTRUCT (SEATTLE)

Fri 3/21
SLUDGEBUCKET
GREENHOUSE EFFECT
AUTOMATIC ANIMAL
(SANTA CRUZ)

Sat 3/22
THE SLANTS
WIRE GRAFFITI
LURID BLISS + AKAI SKY

Sun 3/23
CLUB CLOSED - HAPPY EASTER

Wed 3/26
PANTS PANTS PANTS
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LIVE SALSA & DANCE LESSONS

Th 3/20
"HOOK SHOP"
WITH MOODY EVA, D
AWN OF SOUND & MORE
HOUSE, BREAKS, ELECTRO

Fr 3/21
UNIQUEITY RECORDING ARTISTS:
DARONDO
NINO MOSCHELLA

Sa 3/22
"NEWOLD SCHOOL"
WITH DJ'S HECTOR & POSRED
TUPAC TO SIZZLA, FELA TO SADE

Su 3/23
"KING OF KING'S"
WITH DJ'S SMOKE ONE,
JANITYZER & RIDDIM

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TUE: KARAOKE - 8PM SIGN UPS / \$2 COVER

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MAR 29 - TRIPLE THREAT DJS
APR 03 - COLLIE BUZZ

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followed by DJ/Dancing
Saturdays: DJ/Dancing/R&B/Hip-Hop

Wed 3/19
Frank McComb & Dozie

Fri 3/21
Jon Bibbs
Shadia P

Wed 3/26
Frank McComb & Dozie

Fri 3/28
Julie Dexter
Jordana

Fri 4/4
Eric Roberson

Fri 4/11
Moe Soul
Femi

Fri 4/18
Tammy Brown

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SAT APR 19
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FOOLS DOLD & DIM MAK WITH
A-TRAK
SINDEN • STEVE AOKI
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FRI APR 25
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INSTITUBES TOUR
PARA ONE • SURKIN • ORGASMIC
\$12 LIMITED ADV ONLINE

WED APR 30
Independent
THE FIELD LIVE! \$13

FRI MAY 02
Mighty
ELLEN ALLIEN \$15

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ALLOFASUDDEN
SUN HOUSE • WAVE ARRAY

Friday March 21
9PM-5P
ARIA C JALALI!
100 SWANS • THE VIOLET HOUR

Saturday March 22
9PM-5P
STEVE HEFTER
CHIARA ANGELICOLA
REED KD • BRAY

Sunday March 23
9PM-5P
Punk Sunday
NINJAS WITH SYRINGES
TINKTURE • NEUROTRASH
THE YES GO'S

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Free admission
ACOUSTIC MONDAY!
7:30pm in this downstairs lounge
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SUN/23 DANCE CLUBS
CONT>>

French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykyl and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups. **Harry Denton's Starlight Room** 8:30pm, free With DJ Page Model. **Holding Firm Reggae Sundays** Underground 5P, 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests. **Ital Corner** Madrone Lounge. 8pm. Mr. Lucky and Beatnik offer roots, dancehall, hip-hop, and remixes. **Kodo Wish.** 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component. **New Jack Hiphyp Stud.** 9pm. Go dumb with DJs Mike Biggs and B-Somebody. **Password** Vessel, 85 Campton Place; 433-8585, www.vessels.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together. **Propaganda** Laszlo. 9pm. Intimate disco and electro. **Revolution Eight.** 3-8pm, \$5. The T dance for poz men with DJs Robbie Martin and Doctor Proctor. **Salsa Sundays** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Classe, and guests. **Salsa Sundays** El Rio. 3pm. Live salsa by Andy Y Callao, plus free BBQ and dance lessons. **Sundance Saloon** Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends. **Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA
Ashkenaz 9:30pm-2am, free. DJ Edwin and guests spin reggae for your pot-smoking pleasure. **Industry Night** Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers. **King of Kings** Shattuck Down Low. 8pm-2am, \$6-8. Smoke-One and DJ Riddim play reggae, dancehall, roots, and lovers' rock. **Noches de Vudu** Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Salsa, samba, reggae, and Latin hip-hop with DJ Erick Santero and rotating DJs. **SF Barefoot Boogie** 8th Street Studio, 2525 Eighth St, Berk; 820-1452. 7:30-11pm, \$8. A freestyle dance throwdown with a world music soundtrack.

MONDAY 24
ROCK/BLUES/HIP-HOP
Electric Shadows, Apache, Weight Parkside. 8pm, \$8. **Steve Miller Band, Robben Ford** Fillmore. 8pm, \$49.50. Through March 26. **Tokyo Police Club, Eagle Seagull, We Barbarians** Independent. 8pm, \$18. **Yakuza, Apiary, Burmese Elbo** Room. 9pm, \$6.

BAY AREA
Little Claw, Married in Berdichev, BDRMPL, Dreamboat 21 Grand. 8pm, \$6-10.

JAZZ/NEW MUSIC
Bishop Norman Williams Quintet Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm. **Contemporary Jazz Orchestra** Jazz at Pearl's. 8 and 10pm, \$10. **"Jazz Jam"** Grant and Green. 10pm, free. House band followed by a jam session. **Mike Greensill Duo** Moose's. 8pm. **Bj Papa Rite Spot.** 9pm, free. **Eric Shifrin** Washington Square Bar and Grill. 7pm. **Bobbie Webb Yoshi's SF.** 8pm, \$14; 10pm, \$14.

BAY AREA
"Benefit for Christopher Rodriguez" Yoshi's. 8pm, \$25; 10pm, \$18.

FOLK/WORLD/COUNTRY
"Acoustic Monday" Rockit Room. 7pm, free. **Barefoot Nellies, Michael Kelleher** Amnesia. 8:30pm, free. **Besties, Megamoo, 3 Ring Circus, Valerie Orth** Blondie's Bar and No Grill. 540 Valencia; 864-2419. 7pm, free. **"Live Flamenco Music"** Café Arguello. 2832 Mission; 643-3160. 7pm. **"Open Mic with JJ Schultz"** Hotel Utah Saloon. 7:30pm, free.

BAY AREA
"Songwriters Symposium" Blakes. 8:30pm, \$2-3. Acoustic open mic.

"Traditional Irish Music Session" Starry Plough. 9pm, free. **"West Coast Songwriters Competition"** Freight and Salvage Coffee House. 8pm, \$5.

DANCE CLUBS
Block-Party Double Dutch. 10pm-2am Underground hip-hop and old-school. With DJ Veronica and special guest. **Caña** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quix. **Club Camille(s)** Beauty Bar. 10pm-2am, free. Classic + drunk rock. **Club Dred** Club Six. 9pm-2am, \$10. Reggae, brah! **Dance Oasis** African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons. **Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. **Children of the Twilight Guild** present this dark dance club. **Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? Cause the PBRs are \$1 a can! Dallah, dollah ball, y'all! **Harry Denton's Starlight Room** 8:30pm, free. With DJ Dave Gillis. **Heavyweight** Laszlo. 9pm. With DJ SubText. **High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nu jazz, and deep house with DJ Hofwegen and friends. **I Haigh Mondays** Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop. **Karaoke Shark** Cellar, 685 Sutter; 444-5678. 10pm-2am, free. Karaoke madness with 25,000 song options. **Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra. **Mix** Julie's Supper Club, 1123 Folsom; 861-0707. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com. **94117** Madrone Lounge. 2pm-midnight, free. With board games, BVO food, videos, and movies, it's just like your living room, if your living room had a full bar. **Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard. **Risky Mondays** 222 Club. 10pm, free. Risky business DJ crew and guests spin hip-hop, switching up musical themes weekly. **Roccapulo** 7pm. Salsa lessons each week. **Salsa Lanes** Café Cocomo. 7:30pm, \$3-7. Salsa lessons and dance party. **SF MunDaze** Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Model. **Sex, Sexy, and More Sexxx** Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv. **Smokestack** Laszlo. 9pm. R&B, soul, and rock 'n' roll.

BAY AREA
Hubba Hubba! Uptown. 8pm, \$5. Live burlesque review with Bombshell Betty, Burlesquettes, Trickie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, Chi-Chis del Fuego, Miss Minna, RJ Owens, and Gorilla X. **Industry Night** Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers. **Three Day Weekend** Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

TUESDAY 25
ROCK/BLUES/HIP-HOP
Atomic Bomb Audition, Late Severa Wires, Wah Wah Exit Wound Hemlock Tavern. 9:30pm. **Cera Loss, Cetas Aspire, Few Thy Voice, Back After Dawn** 12 Galaxies. 9pm, \$10. **Citizen Cope** Independent. 8pm, \$25. Through March 27. **Coast, Yes Alexander** Annie's Social Club. 9pm. Ed Earley Band Biscuits and Blues. 8pm, \$15. **Gates of Light, Jigsaw, Michael Ward's Dogs and Fishes, Raya** Nova Bottom of the Hill. 9pm, \$8. **Peter Keller, Cobalt Season** Hotel Utah Saloon. 9pm, \$6. **KD Lang, Dustin O'Halloran** Palace of Fine Arts, 3301 Lyon; 424-TIXS. 8pm, \$5. Also March 26. **Nero Nava** and the **Invitation to Love, Sexxx, Ultrasat** Café du Nord. 9pm, \$8. **Pinched Nerve, Ari Metz** El Rio. 8pm, free. **Steve Miller Band, Robben Ford** Fillmore. 8pm, \$49.50. Through March 26.

BAY AREA
Paul Thorn Band Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$17.

JAZZ/NEW MUSIC

Miss Faye Carol Jazz at Pearl's 8pm, \$15, 10pm, \$10.
Cecil Wells Quintet Les Joullins Jazz Bistro, 44 Ellis; 397-5397, 7:30pm.
Alan Choy Octavia Lounge, 1772 Market; 863-3516, 7pm, free.
Dave Parker Quartet Rasselas Jazz, 9pm, free.
Chris Huson Washington Square Bar and Grill, 7pm.
"Jam Session with Gerry Grosz" Beach Chalet, 1000 Great Highway; 386-8439, 8:30pm, free.
Lainie Kazan Razz Room, Hotel Nikko, 222 Mason; 394-1111, 8pm, \$40.
"Latin Jazz Night" Mojito, 9pm-midnight, \$10.
 Live music followed by Latin dance grooves with DJ Vanka.
Tom Lunder Rite Spot, 9pm, free.
Mark Robinson Trio Shanghai 1930, 7pm.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300, 7-10pm.
Musashi Moose's, 8pm.
Ricardo Scales Top of the Mark, 7pm, \$5.
Stompy Jones Verdi Club, 2424 Mariposa; www. oldtimey.net/tuesdays.html, 9:30pm, \$12.
Sugar Pie Desanto Yoshi's SF, 8pm, \$16; 10pm, \$12.
Vince Lateano Trio Savanna Jazz, 8:30pm, \$5.

BAY AREA

Sasha Dobson Yoshi's, 8pm, \$16; 10pm, \$10.
"Jazzschool Tuesdays" Jupiter, 8pm, free.
"Singers' Open Mic with Kelly Park" Anna's Jazz Island, 8pm, \$5.

FOLK/WORLD/COUNTRY

Ferro Brazuca Elbo Room, 9pm, \$7.
Andrew Freeman Giordano Brothers, 303 Columbus; 397-2767, 8pm, free.
Kaki King, Matt Sheehy Great American Music Hall, 8pm, \$16.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160, 7pm.

BAY AREA

"Freight Open Mic" Freight and Salvage Coffee House, 8pm, \$5.50.
Gerard Landry and the Lariats Ashkenaz, 8:30pm, \$10.
"Open Mic with Joan Pez and Girl George" Starry

Plough, 7:30pm, free.

Teslim First Unitarian Church of Oakland, 685 14th St, Oak; (800) 838-3006, 7:30pm, \$16-20. "Ladder of Gold." Jewish Music Festival." See back box.

DANCE CLUBS

Adrian Voda, 9pm-2am. Salsa, merengue, electronic beats, and more.
Argentine Tango Practica Metronome Dance Center, 9pm-midnight, \$5. Learn to tango with Metronome's Christy, Daniel, Pier, Hung-Yut, and Mayumi.
Argus Lounge 9pm-1:30am, free. DJ Alcoholocaust spins punk rock and other misanthropic delights.
Ay Karamba Glas Kat, 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Change the Beat Madrone Lounge, 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

Coco Rico Tunnel Top, 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showhouse Club Six, 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Kat Club, 9pm, free. Rock 'n' roll for inebriated primates like you.
Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.
The Headphone Mix Delirium, 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com, 10pm-2am. Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Richd Oh? Hoodies-N-Heels Double Dutch, 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Levende Lounge 5pm-2am, free. Downtempo and deep house.
Lost and Found Make-Out Room, 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

friends.

Monkey Funk Lingba Lounge, 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar, 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, \$5. Middle Eastern remixes.
Phuturo Underground SF, 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda, 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock 'n' Roll Tuesdays El Rincon, 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia, 7:30pm. With Glenn Kravitz.
Scenario Cellar, 685 Sutter; 441-5678, 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shelter Underground, 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.
Sinister Swing Julie's Supper Club, 1123 Folsom; 861-0707, 8pm-midnight, free (dance lessons

\$3). Not just swing, but a dash of rockabilly, goth, blues, and waltz.

Soul Afrique John Collins, 90 Natoma; 543-BARR, 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascoe and rotating residents Madison, Wizzkey, and Marcella.
Suspect Icon Ultra Lounge, 10pm-2am. Roberta spins hip-hop mashups.
Taboo Pink, 10pm-2am, \$5. With David Harness and guests.
Trannysnack Stud, 10pm-3am. Legendary drag party with hostess Hekina.

BAY AREA

Flood Night Kingman's Lucky Lounge, 9pm-2am. Eclectic downtempo beats with DJ Flood.
Makossa Easy Lounge, 3255 Lakeshore, Oak; (510) 338-4911, 9pm, free. Classic salsa and breaks with DJs Joe Quix and Wonway.
Zero Worship Ruby Room, 9pm. DJ Jarrett Prayers spins northern soul, Motown, freak-beat, garage, punk, and new wave. \$2 well drinks with valid student ID. **afac**

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9PM \$5 THE ROCKETZ
 STATIC THOUGHT
 SWITCHBLADE RIOT
 BANDA NEWSSENSE

Thu 3/20 PLANES OVER BRIDGES
 9PM \$5 WENDY DARLING
 JUDGEMENT DAY

Fri 3/21 ALCOHOLAUST
 8PM \$7 PRESENTS
 DESPISE YOU
 LACK OF INTEREST
 YOETSEK
 WARKRIME
 SAY BOY GWAI

Sat 3/22 HAPPY HOUR SHOW
 3PM FREE SKIN HORSE
 MY PARADE
 MILLION DOLLAR ITCH

9PM \$7 ALL AGES ALCOHOLAUST
 PRESENTS
 VERBAL ABUSE
 ABRUPT
 FURIOUS (BELGIUM)
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Sun 3/23 TWANG SUNDAY
 5PM FREE DAVE LIONELLI BAND
 CHRIS JONES

Mon 3/24 THE ELECTRIC SHADOWS
 8PM \$5 APACHE
 THE WEIGHT

UPCOMING SHOWS
 3/27 - THE GRANNIES, FIRECRACKER
 500, LAB DISASTER
 3/28 - DESOLATION, NIGHTSTICK
 JUSTICE, CRUCIAL CAUSE,
 FOLLOW BLINDLY, U.S. KINGS
 3/30 - B.A.D. BINGO!
 4/6 - THE UNSEEN, A WILHELM
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 RX BANDIT'S

FRIDAY MARCH 24TH 8PM-11PM
 TREY SONGZ
 J. HOLIDAY

SATURDAY MARCH 25TH 9-11PM
 DEVIN THE DUDE
 BUN B (OF LUCK)
 PLUS VITAL, RYAN
 GREENE, CHRIS LEE

SUNDAY MARCH 26TH 10-11PM
 DIGITALISM
 GUNS N BOMBS
 DJ'S RICHIE PANIC &
 JEFRODISIAC

MONDAY MARCH 27TH 10-11PM
 GROOVE
 ARMADA DJ SET
 DAMIAN LAZARUS

TUESDAY MARCH 28TH 10-11PM
 UPCOMING SHOWS
 4/05 - AUTECHRE
 4/11 - TIMO MAAS & HERCULES &
 LOVE AFFAIR
 4/17 - GHOSTLAND OBSERVATORY
 4/19 - JUNKIE XL & TOMMIE
 SUNSHINE
 4/23 - MIDNIGHT JUGGERNAUTS

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THURSDAY MARCH 30TH 10-11PM
 UPCOMING SHOWS
 4/05 - AUTECHRE
 4/11 - TIMO MAAS & HERCULES &
 LOVE AFFAIR
 4/17 - GHOSTLAND OBSERVATORY
 4/19 - JUNKIE XL & TOMMIE
 SUNSHINE
 4/23 - MIDNIGHT JUGGERNAUTS

FRIDAY MARCH 31ST 10-11PM
 UPCOMING SHOWS
 4/05 - AUTECHRE
 4/11 - TIMO MAAS & HERCULES &
 LOVE AFFAIR
 4/17 - GHOSTLAND OBSERVATORY
 4/19 - JUNKIE XL & TOMMIE
 SUNSHINE
 4/23 - MIDNIGHT JUGGERNAUTS

SATURDAY APRIL 1ST 10-11PM
 UPCOMING SHOWS
 4/05 - AUTECHRE
 4/11 - TIMO MAAS & HERCULES &
 LOVE AFFAIR
 4/17 - GHOSTLAND OBSERVATORY
 4/19 - JUNKIE XL & TOMMIE
 SUNSHINE
 4/23 - MIDNIGHT JUGGERNAUTS

SUNDAY APRIL 2ND 10-11PM
 UPCOMING SHOWS
 4/05 - AUTECHRE
 4/11 - TIMO MAAS & HERCULES &
 LOVE AFFAIR
 4/17 - GHOSTLAND OBSERVATORY
 4/19 - JUNKIE XL & TOMMIE
 SUNSHINE
 4/23 - MIDNIGHT JUGGERNAUTS

MONDAY APRIL 3RD 10-11PM
 UPCOMING SHOWS
 4/05 - AUTECHRE
 4/11 - TIMO MAAS & HERCULES &
 LOVE AFFAIR
 4/17 - GHOSTLAND OBSERVATORY
 4/19 - JUNKIE XL & TOMMIE
 SUNSHINE
 4/23 - MIDNIGHT JUGGERNAUTS

TUESDAY APRIL 4TH 10-11PM
 UPCOMING SHOWS
 4/05 - AUTECHRE
 4/11 - TIMO MAAS & HERCULES &
 LOVE AFFAIR
 4/17 - GHOSTLAND OBSERVATORY
 4/19 - JUNKIE XL & TOMMIE
 SUNSHINE
 4/23 - MIDNIGHT JUGGERNAUTS

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 3/28 THE AUDRYE SESSIONS
 THE FEDERALISTS, LOVE TAKEOVER

DOOR 8PM / \$8
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WED 3/20 BLACK MOTH SUPER RAINBOW
 LEMONADE
 MAUS HAUS
 DJ ODD NOSDAM

THU 3/21 BORN RUFFIANS
 CADENCE WEAPON
 DREAMDATE

FRI 3/22 DEAD TO ME
 TEENAGE BOTTLE ROCKET
 NOTHINGTON
 THE FEMURS

SAT 3/23 SAY HI
 KEVIN DEVINE
 AN ANGLE

SUN 3/24 JENS LEKMAN
 Si, CLARO

TUE 3/25 GATES OF LIGHT
 JIGSAW
 MICHAEL WARD'S DOGS AND FISHES
 (featuring Eric McCudden)
 RAYA KOVA

WED 3/26 RED SPAROWES
 RUSSIAN CIRCLES • HOLLOYS

THU 3/27 PORTUGAL THE MAN
 FOX SHAZAM • WILD ORCHID CHILDREN

FRI 3/28 EVANGELISTA
 EL OLIO WOLO
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SAT 3/29 GRAY TRAIN!!!!
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* HAPPY HOUR *
WEEKDAYS 4-7 PM

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RYAN AUFFENBERG
Joel Streeter
Jeffrey Luck Lucas

THURSDAY, 3/20 • 9 PM \$7
GOAT FLOWER
Meridians
Aaron Ross

FRIDAY, 3/21 • 9 PM \$10 TIX AT TICKETWEB
THE CLIKS
Ex-Boyfriends
Lipstick Conspiracy

SATURDAY, 3/22 • 9 PM \$10 TIX AT TICKETWEB
THE CLIKS
The Kegels
Lipstick Conspiracy

SUNDAY, 3/23 • EASTER • SHOW 6 PM \$7
THE BLANK TAPES
These United States
Indiana Hale

MONDAY, 3/24 • SIGN UP @ 7:30 PM • FREE
RAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 3/25 • 9 PM \$8
PETER KELLER
The Cobalt Season
+special guest

WEDNESDAY, 3/26 • 9 PM \$6
RYAN AUFFENBERG
Blair
The Kim Philbys

THURSDAY, 3/27 • 9 PM \$6
RITA HOSKING & COUSIN JACK
Homespun Rowdy

FRIDAY, 3/28 • 9 PM \$6
KODIAK ROOTS
Joel Streeter
Shades of Day

SATURDAY, 3/29 • 9 PM \$8
SWEET CRUDE BILL AND THE
LIGHTHOUSE NAUTICAL SOCIETY
Andy Friedman & The Other Failures
Kemo Sabe

SUNDAY, 3/30 • 9 PM \$6
THE CRAZIES WILL DESTROY YOU
The Scratchies
+special guest

MONDAY, 3/31 • SIGN UP @ 7:30 PM • FREE
RAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 4/1 • 9 PM \$6
FRANCESCA LEE
Nick Africano
Kevin Meagher

SAINTS & SINNERS
RAUL FUNK, DUBSTEP
CRUNK/HYPHY TECH/
HOUSE W/ DJ'S
J-BOOGIE
(OM RECORDS)
& M3
(GREEN GORILLAI)
+ TOPH ONE
XLR8R MAG/
RED WINE

FRI
3/21

9:00-
2:00

\$5
21
& UP

SAT
3/22

9:00-
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MON
3/24

TUE
3/25

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visual art

Fly on over to the Conservatory of Flowers this spring because the butterflies are back, and there are more than ever. When you visit during the day, you'll walk amongst a wide variety of brightly colored blossoms, watching (and sometimes ducking!) as butterflies fly from flower to flower drinking nectar and getting covered in pollen. Then come for a special Night Safari every first and third Thursday at 8:30 p.m., a rare opportunity to visit the Conservatory after dark to look for the mysterious, green Luna moth and other nocturnal critters!

Now thru November 2 @ Conservatory of Flowers, Golden Gate Park, San Francisco
CONSERVATORYOFFLOWERS.ORG

Join the Guardian Hellraisers and ODC/Dance for the Opening Night of their second 2008 season program featuring two world premieres, music by Brian Eno & David Byrne and video by Hiraki Sawa. The performance starts at 8pm but the fun will continue long after the last leap when the entire audience is invited for complimentary drinks and a DJ'd dance party! Enjoy drinks & desserts while rubbing elbows with ODC dancers, choreographers and other culture connoisseurs!

March 21 @ ODC Theater, 3153 17th St. at Shotwell, San Francisco
ODCDANCE.ORG/VERGE

Hes been sneaking back into our consciousness. We've seen him blast rifle-driven fireworks in a nationally syndicated Dunkin' Donuts Ad. He laid his cards out for VH1's Rock and Roll Celebrity Tournament. He teased us with a taste of his live show at New York's Hard Rock Caf on Halloween. Throughout 2007, Ace Frehley has just been preparing us for his master plan. Legendary guitarist Frehley, a founding member of KISS, is blasting into the Bay Area! Ace promises this will cure the hunger for his devilishly delicious rock n roll material! 9pm, all ages show!

March 21 @ Grand Ballroom at Regency Center, 1290 Sutter at Van Ness
AEGLIVE.COM

Mix Fleshes, Victim's Family, Battle & Skulls, shake and then stir, heaven punk fury with psyche tension, allow to rise. Rise to Rock and Roll DOMINATION, that is! Now comes "Out of Africa" (Alternative Tentacles Records), the eagerly awaited debut full-length from our favorite new foursome of fearless musical madmen. Triclops assaults the public with the best acid punk around today. Don't let their pedigree fool you: Triclops turns the dial down on the bellicose punk/hardcore you might expect, instead opting for meandering yet tensely filled psychedelic epics. Appearing with Lazen (Tacoma), and Turks; plus awesome comedians Alex Koll and Brent Weinbach! \$7, doors 9pm, show at 10pm. 21 and over.

March 21 @ Annie's Social Club, 917 Folsom at 5th St.
MYSOAPSPACE.COM/ANNIESSOCIALCLUB

Give it up for the guys who take it off! The Guardian Hellraisers and ShareTheCastr0.com need YOUR help to raise funds for the groundbreaking all-male burlesque troupe in their quest to compete in the Miss Exotic World Pageant in Las Vegas! Enjoy cold beer specials, delicious treats from Thick & Thin Pizzeria, silent auctions and more! And...the boys WILL be performing! 6pm - 8:30pm.

The fundraising continues into the night with Brain Farts, the Lookout Bar's hilarious and challenging trivia night hosted by Bebe Sweetbriar (Miss Gay SF) and Pollo del Mar (Miss Transnashock 2007)!

Co-presented by FON, making The Castro a WiFi zone!

March 26 @ The Lookout, 3600 16th Street at Noe/Market
SFBGBOYLESQUE.COM
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GUARDIAN

visual art



Unchain my art

"The Prison Project" shines a light on works by artists touched by incarceration

By Amber Whiteside

> a8cletters@sfbg.com

REVIEW The United States has the highest incarceration rate of any nation in the world, with more than 1.8 million people currently behind bars. But perhaps more disturbing is the fact that the largest state on the so-called left coast is the most prison-happy: California spends the most money in the nation on corrections while ranking 43rd in funding education.

This according to "Golden Rules: A Guide to the California Prison System," a booklet designed by Kelly Beile and Emily Wright, which presents startling statistics on the industry and economics behind this state's prison system as part of "The Prison Project," Intersection for the Arts's continuing multidisciplinary exploration into California's criminal justice system. The book was produced in conjunction with an exhibition of work by an array of artists directly affected by the correctional facilities in our state.

With so little money being put into education for California's unfending citizens, it's not surprising that next to nothing is spent on rehabilitation programs for prisoners. Thankfully, through private funding and grants, programs such as San Quentin's Arts in Corrections and the William James Foundation's Prison Arts Project exist to offer a creative outlet to inmates.

Arts in Corrections student Ronnie Goodman uses acrylic on canvas board to record daily life as a prisoner at San Quentin. In *Under the Bullet Holes Shat* (2007), Goodman captures the undifferentiated backs of inmates exiting the prison yard as beams of light stream through bullet holes in the tented tarp roof. One figure — perhaps the artist — hangs back from the crowd, a solitary man without a face.

The solitary man is a recurring subject in the show. In the work of Robert Stansbury, who died on San Quentin's death row in 1991, the male subject appears alone with nature, walking on a beach or cooking his meat over a campfire.

Intersection for the Arts multidisciplinary series, "The Prison Project," takes a look at visual art made by those affected by the California's criminal justice system. The show's pieces include Mabel Negrete's collaborative work with her incarcerated brother, *You and Me* (left), and Larry Machado's *Bone Shaker* (right).

Stansbury was entirely self-taught, since programs such as Arts-in-Corrections are only available to "mainline" prisoners, not those on death row.

Another self-taught artist, on San Quentin's Death Row since 1983, William Noguera recreates images from his dreams and memories in painstaking detail with ink on paper. Photo-realistic renderings of a couple embracing, a billowing curtain, a cross, a shadow, and a cityscape are overlapped and collaged together, creating networks of narratives. Each piece takes Noguera approximately 100 hours to complete, and the artist mixes his own blood into the ink with the belief that he might free a bit of himself from his four-by-10-foot cell with every composition.

Artist Mabel Negrete is not incarcerated, but her brother is, and their collaborative installation *You and Me* describes the relationship between inmates and their loved ones on the outside. Negrete compares a day in her own life, as she lives in freedom, and a day in the life of her brother, as he lives inside prison walls. On the wall of the gallery, Negrete transcribes a letter from her brother — in distraught hatch marks — and, next to it, her own letter in carefree cursive. On the floor, Negrete renders with

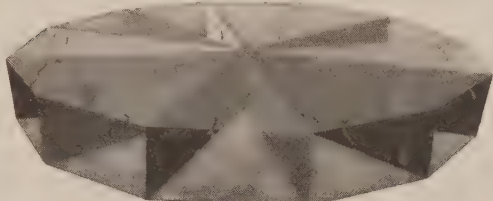
masking tape the actual space of her brother's shared cell, with two beds, a desk, and a toilet/sink, next to the equivalent space of her apartment bathroom.

"The Prison Project" also includes works by at-risk boys and girls through preventive youth education programs such as the Imagine Bus Project and City Studio. Noticeably underrepresented in the exhibition is work by adult women prisoners, especially since "Golden Rules" tell us that the rate of incarceration of women in California has gone up exponentially in the last two decades (mostly for nonviolent offenses) due to mandatory sentencing laws.

Amid the troubling information provided by "Golden Rules" and the haunting art on view, a lighter moment seems necessary — and it arrives in the form of Larry Machado's motorcycle sculpture *Bone Shaker* (1981-82). Assembled from the bones of dead rodents found on the prison yard, *Bone Shaker* is a straightforward, unsentimental symbol of freedom. **SFBG**

THE PRISON PROJECT

Through March 29
Tues., by appt.; Wed.-Sat., noon-5 p.m.
Intersection for the Arts
446 Valencia, SF
(415) 626-2787



"Eye on the Sixties: Vision, Body, and Soul"

REVIEW In the catalog accompanying the de Saisset Museum's new exhibition of art in the 1960s, critic Paul Crowley points to Arthur Danto's *After the End of Art* (Princeton University Press, 1997) as both a defining and divisive text on the era. Danto's "end of the modern," is, according to Crowley, a central but somewhat incomplete concept that pivots between abstract expressionism (the consummation of narrative art) and pop (the beginning of posthistory). Danto locates this break in the 1962 exhibition of Andy Warhol's first "found objects," his *Brillo* boxes (1964). But because Warhol was himself the paradigmatic New York artist, the question remains whether this purported shift in art history, now largely accepted as the rule, wholly ignores California's contribution.

Much of "Eye on the Sixties: Vision, Body, and Soul" begins where Danto and more popular scholarship end, eschewing much of the canonized oeuvres of East Coast pop artists for West Coast conceptual artists working in pop's neon shadow. Included are the recognizable Ferus gallery celebrities — Wallace Berman, Bruce Conner, Ed Ruscha — and the less familiar but no less striking works of Fletcher Benton and Wayne Thiebaud. The exhibition has made space for New York transplants Jasper Johns, Robert Rauschenberg, and German grand-magus Josef Albers.

What connects all of the pieces is a palpable sense of the posthistorical and para-subjective freedom that Danto had proscribed as the death of meaning in his eulogy for American expressionism. In fact, the glut of materials, mediums, and modalities — from Benton's motorized color screens to Rauschenberg's cardboard assemblages to Berman's Verifax collages — seem to be a product of a fevered if not religious rebirth. This is a faith conceived by a California counterculture whose altars were technology and psychotomimesis and whose gods were the Great Molecule and the Grand Machine. (Erik Morse)

EYE ON THE SIXTIES: VISION, BODY, AND SOUL Through Thurs/20; also March 29–June 15. Tues.–Sun. 11 a.m.–4 p.m. De Saisset Museum, Santa Clara University, 500 El Camino Real, Santa Clara. Free. (408) 554-4528, www.scu.edu/deSaisset

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 22, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. "Drama and Desire: Japanese Paintings from the Floating World 1690–1850." Works by major artists of the Edo region. Through May 4. "On Gold Mountain: Sculptures from the Sierra by Zhan Wang." Steel sculptures. Through May 4. **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). "Annie Leibovitz: A Photographer's Life, 1990–2005." Photographs of celebrities, as well as personal and family portraits. Through May 25. "Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and 5,000 Years of Treasures." Artifacts and manuscripts, including fragments of the Dead Sea Scrolls. Through Aug 10. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. "Sex and Sensibility: Ten Women Examine the Lunacy of Modern Love." 200 cartoons, many by contributors to the *New Yorker*. Through June 8. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first

Tues). "Gilbert and George." Retrospective of the acclaimed art duo. Through May 24. "No Body Special." Works by Lynn Herschman Leeson. Through June 1. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). "Friedlander." Photographs by Lee Friedlander. Through May 18. **San Francisco Museum of Performance and Design** War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues–Fri, 11am–5pm; Sat, 1–5pm. Free. "Art and Artifice: 75 Years at San Francisco Ballet." Original costumes, sets, and artifacts. Through Aug 30.

BAY AREA
Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). "Told from a Totem." Sculptures by students in Oakland High School's Visual Arts Academy. Through March 30. "Trading Traditions: California's New Cultures." Photographs by Lanny Shavelson, commentary by Fred Satterberg, and sound design by James LeBrecht. Through April 6. "Metals in Motion." Jewelry and metal sculptures by members of the Monterey Bay Metal Arts Guild. Through April 20. **Peninsula Museum of Art** 10-Twin Pines, Twin Pines Park, Belmont; (650) 594-1577. Wed–Fri, noon–4pm; Sat–Sun, 1–4pm. "Waking Dreams." Photographs and digital art based on photography by the winners and finalists from the Ultimate Eye Foundation competition (reception Fri/21, 7–9pm). March 22–May 25. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri–Sun, 11am–

5pm; Thurs, 11am–7pm. \$4–8 (free first Thurs). "Borderlandia." Paintings, drawings, prints, and books by Enrique Chagoya. Through May 18. "The Shape, the Scent, the Feel of Things." Video installation by Joan Jonas. Through May 31. "Protest in Paris 1968: Photographs by Serge Hambourg." Photographs documenting the student demonstrations from the spring of 1968. Through June 1.

GALLERIES

OPENING

Amperand International Arts 1001 Tennessee; 285-0170. Thurs–Fri, 11am–5pm; and by appt. "How Fast Your World Is Changing," works by Harrell Fletcher, Christine Hill, Hope Hilton, Jessica James Lansdon, Jennifer Delos Reyes, and Markuz Wernli-Saito (reception Fri/21, 6–8:30pm). March 21–April 25. **A.Muse Gallery** 614 Alabama; 279-6281. By appt. "The Art of The Boy Who Made Silence," works by Joshua Hagler from his forthcoming comic series. Fri/21, 7–11pm. One day only. **ARTWORKSF** 49 Geary, suite 234; www.artworksfc.com. Tues–Sat, noon–5:30pm. "Meta Pop," group show (reception April 6, 5:30–7:30pm). Through April 26. **Hedge Gallery** 48 Gold; 433-2233. Mon–Fri, 10am–6pm; Sat, 11am–5pm. Ceramic sculptures by Paul Philip (reception Thurs/20, 6–8pm). March 21–May 3. **Jancar Jones Gallery** 965 Mission, suite 120; www.jancarjones.com. Thurs–Sat, noon–6pm; and by appt. Works by Lucas DeGiulio, Bill Jenkins, and Chadwick Rantanen (reception Fri/21, 5–8pm). March 21–April 25. **Luggage Store Gallery** 1007 Market; 255-5971. Wed–Sat, noon–5pm; and by appt. "Feral," installation by Monica Canilao and Swoon (reception Fri/21, 6–8pm). March 21–April 26. See Picks, page 22. **Newmark Gallery** 251 Post, no 412; 392-3692. Wed–Sat, 12:30–7:30pm; and by appt. "Cities on the Water," new paintings by Anthony Holdsworth (reception April 3, 5:30–7:30pm). March 22–April 19. **San Francisco Museum of Modern Art Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 444-4777. Tues–Sat, 11:30am–5:30pm. Paintings by Willard Dixon, Rachel Kline, and Charles Valeroso (reception Wed/19, 5:30–7:30pm). Through April 25. **Steven Wolf Fine Arts** 49 Geary, suite 411; 262-3677. Tues–Sat, 11:30am–5:30pm. "Mount Analogue," banners and drawings by John Dugger (reception April 3, 5:30–7:30pm). March 21–April 26. **Walker and McBean Galleries** San Francisco Art Institute, 800 Chestnut; 749-4563. Tues–Sat, 11am–6pm. "Don't Trust Me," new works by Adel Abdessemed (reception Wed/19, 5:30–7:30pm). March 20–May 31.

BAY AREA

Arts and Consciousness Gallery JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon–Fri, 11am–6pm. "Love Is a Battlefield: Facts, Fallacies, and Fairytales," works by Robert Otto Thorsen (reception March 29, 5–8pm). March 25–April 12. **Johansson Projects** 2300 Telegraph, Oak; 999-9140. Thurs–Sun, noon–6pm; and by appt. "Propagations," works by Alexis Amann, Kirsten Essenspreis, Paul Hayes, Tadashi Moriyama, and Rebecca Whipple (reception Thurs/20, 6–9pm). March 20–May 2. **Pro Arts** 550 Second St, Oak; (510) 763-4361. Tues–Sat, noon–6pm; Sun, noon–5pm. "Jingletown Junction," group show (reception Thurs/20, 6–8pm). Through April 25.

ONGOING

Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am–10pm. "Oh My Glory," new paintings by Jen Smith. Through Sun/23. **Art at City Hall** Office of Carmen Chu, City Hall, room 260, One Dr. Carlton B. Goodlett Place; 554-7630. Mon–Fri, 9:30am–5:30pm. "At the Beach," paintings by Judi Gorski and photographs by Roxanne Worthington (reception March 26, 5:30–7:30pm). Through April 25. **Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "From the '60s," works by Robert Arneson. Through March 29. **Brown Bear** 289 Divisadero; 626-5779. Call for hours. "Cut and Paste," group show of women artists. Through March 27. **Bucheon** 389 Grove; 864-2891. Wed–Sat, 11am–6pm; Sun, noon–5pm. "Landscape,

FRIDAY NIGHTS

MARCH 21

COLLEGE STUDENTS PAY TRIBUTE TO GILBERT & GEORGE

5:00 p.m.–8:45 p.m. with live music and cocktails. Regular museum admission prices apply.

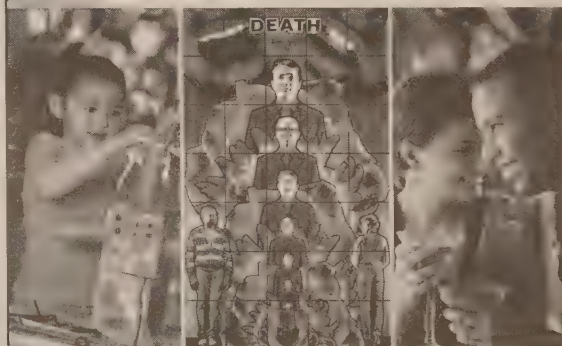
One night only: free admission for all college faculty and students with I.D.

VIEW the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art.

EXPERIENCE the college student showcase of *Gilbert & George*-inspired artworks, performances and artist demonstrations from San Francisco State University, San Francisco City College and the San Francisco Art Institute.

LISTEN to the live music of Shotgun Wedding Quintet, an avant-garde mix of hip-hop, rap, big-band, electronic and symphonic music.

CREATE your own *Gilbert & George* paper doll using cellophane and college materials.



Middle. Gilbert & George, "DEATH" from DEATH HOPE LIFE FEAR, 1984. Image courtesy of the Tate Modern London. © Gilbert & George

de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSP's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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GUARDIAN

CONTINUES ON PAGE 50 »

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WiFi IN THE CASTRO

for & GUARDIAN

GILBERT & GEORGE

de Young



Gilbert & George put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art. This is the largest retrospective ever organized by the Tate Modern in London and the de Young is the first venue in a three-city U.S. tour.

Feb 16–May 18, 2008

Location & Hours

Golden Gate Park, 50 Tea Garden Drive

Tue–Sun, 9:30am–5:15pm (Fri until 8:45pm)

Parking garage at 10th Ave. & Fulton St.
415.750.3600 deyoungmuseum.org

A Tate Modern, London exhibition in association with the Fine Arts Museums of San Francisco.

The San Francisco presentation is supported by Sotheby's

ONGOING

CONT.

Nature, and Space," works by Gregory Euclides, Margaret Wall-Romana, and Mary Lou Zalzny. Through Sat/22.

22 Catharine Clark 150 Minna; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. "The Road to Paradise," works by Chester Arnold; "Winchester Redux," video works by Jeremy Blake. Through April 19.

City Art Cooperative Gallery 828 Valencia; 970-9900. Wed–Sun, noon–9pm. Group show by gallery artists. Through March 29.

Conservatory of Flowers Golden Gate Park, Conservatory and JFK; 666-7001. Tues–Sun, 9am–5pm, \$3-5. "The Art of Penjing," miniature plant landscapes. Through April 26. "The Butterfly Zone: Plants and Pollinators," exhibit about plant pollination featuring hundreds of live butterflies. Through Nov 2.

DA Arts Sunnyside Hotel, 135 Sixth St; 931-8035. Storefront gallery open daily, 24 hrs. "Dream Stealers and Mythical Formations," works by Lefe Eaves. Through Sun/23.

Dolby Chadwick 210 Post, suite 205; 956-3560. Tues–Fri, 10am–6pm; Sat, 11am–5pm. "Field of Vision," works by Katina Huston. Through March 29.

Electric Works 130 Eighth St; 626-5496. Mon–Fri, 10am–6pm; Sat, 10:30am–5:30pm. "Treasures of the Sierra Madre — Birds of Western Mexico," new paintings by David Tomb. Through Sat/22.

Evolving Art Gallery 215 15th St; 255-9091. Call for hours. "Spring Show," group exhibit. Through March 31.

Fort Gallery 838 Wiese; 240-2220. Mon–Thurs, noon–6pm; and by appt. "Rising Water Will Lift All Boats or The Spiritual Proletariat," works by Zach Houston. Through April 5.

Gallery Paule Anglim 14 Geary; 433-2710. Tues–Fri, 10am–5:30pm; Sat, 10am–5pm. "Illegal Alien's Guide to Critical Theory," works by Enrique Chagoya; works by Hung-Chih Peng. Through March 29.

Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues–Sat, 10:30am–5:30pm. Paintings by Barbara Takenaga. Through March 29.

Haines Gallery 49 Geary, fifth floor; 397-8114. Tues–Fri, 10:30am–5:30pm; Sat, 10:30am–5pm. Sculptures by Zhan Wang. Through March 29.

Hang Art 556 Sutter; 434-4264. Mon–Sat, 10am–6pm; Sun, noon–5pm. "Given This Set of Circumstances," works by Tim Yankosky. Through March 31.

Hang Art Annex 567 Sutter; 544-0610. Tues–Sat, 10am–6pm; and by appt. "Point of Paradox," group show. Through March 31.

Hespe 251 Post, suite 420; 776-5918. Tues–Sat, 10:30am–5:30pm. Recent paintings by Robert Townsend. Through March 29.

Hosfelt Gallery 430 Clementina; 495-5454. Tues–Sat, 11am–5:30pm. "When the World Was Flat," paintings by Chris Ballantyne; "Portraits," photographs by John O'Reilly. Through Sat/22.

Intersection for the Arts 446 Valencia; 626-2787. Tues, by appt; Wed–Sat, noon–5pm. "The Prison Project," group show examining the California prison system. Through March 29. See "Unchain my art," page 48.

Japan Information Center 50 Fremont, suite 2200; 777-3533. Mon–Fri, 9am–noon and 1–5pm. "J. Robot," clips from the documentary by Michael Garrigues. Through April 17.

John Pence Gallery 750 Post; 441-1138. Mon–Fri, 10am–6pm; Sat, 10am–5pm; and by appt. "Florals," group show of floral still life paintings. Through April 5.

Lincart 1632C Market; 503-1981. Tues–Sat, noon–6pm; and by appt. New paintings and sculptures by Rudi Molacek. Through March 29.

Little Tree Gallery 3412 22nd St; 643-4929. www.littletreegallery.com. Thurs, 3–9pm; Fri–Sat, noon–8pm; Sun, noon–6pm. "Time Matrices," works by James Tantum. Through Sat/22.

Manitowish Center 868 Kearny; 399-9580. Tues–Sat, 1–6pm. "A Woman's Plight/A Woman's Right," group show. Through May 3.

Mark Wolfe Contemporary Art 49 Geary, suite 200; 369-9404. Tues–Fri, 10am–5:30pm; Sat, 11am–5pm. "New Blood Paintings," works using animal blood by Jordan Eagles. Through Fri/21.

Marx and Zavattero 77 Geary, second floor; 627-9111. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "Bear Hunting," works by James Goble. Through March 29.

Mission Cultural Center for Latino Arts 2869 Mission; 821-1155. Tues–Sat, 10am–6pm. "Women on War," group show. Through March 29.

Modernism 685 Market; 541-0461. Tues–Sat, 10am–5:30pm. "West Coast Abstraction," group show; "Reverie," paintings by Mark Stock. Through May 3.

O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues–Sat, 10am–2pm; and by appt. "Seeing Beyond Seeing," works by Karen Cox and Megan Gentile. Through March 27.

111 Minna Gallery 111 Minna; 974-1719. Mon, Sat–Sun, by appt; Tues–Fri, noon–5pm. "Punks Git Cut," new works by Jay Howell. Through March 29.

Park Life 220 Clement; 386-7275. Daily, 11am–8pm. "Sights of Sounds," visual art by musicians. Through Tues/25.

Receiver Gallery 1415 Valencia; 550-RCVR. Mon–Sat, 11am–6pm; and by appt. "See 4 Sall," works by Charlie Callahan. Through Fri/21.

Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues–Sat, 10:30am–5:30pm. "The Source," group show of photographs with water imagery. Through March 29.

Robert Tat Gallery 49 Geary; 781-1122. Tues–Sat, 11am–5:30pm; and by appt. "Wall Street and Other Pictures," photographs by Charles Gatewood. Through March 29.

Root Division 3175 17th St; 863-7668. Wed–Sat, noon–4pm; and by appt. "Sound Device," sound art installations, devices, and performances. Through Sat/22.

San Francisco Arts Commission Gallery at City Hall City Hall, One Dr. Carlton B. Goodlett Place, lower level 554-6080. www.sfcagallery.org. Mon–Fri, 8am–8pm. "Tall in the Saddle: Cowgirls, Ranch Women, and Rodeo Gals," photographs and films by Ann P. Meredith. Through Sat/22.

SF Camerawork 657 Mission; 512-2020. Tues–Sat, noon–5pm. "The Depth of Memory," replica of a Japanese Kamikazi submarine by Katsushige Nakahashi. Through Sat/22.

2nd Floor Projects 3740 25th St; 824-2644. Sun, noon–5pm; and by appt. "Hanging Matters," works by Tariq Alvi; "The Bandaged Lady," chapbook by Dottie Bellamy. Through April 13.

Silverman Gallery 904 Sutter; 225-9508. Call for hours. "Symptom of the Universe," works by Mary Elizabeth Yarbrough. Through April 20.

Stormy Leather 1158 Howard; 626-1672. www.stormyleather.com. Daily, noon–7pm. "Beauty's Lenses," photographs by Andrew Morgan, Refa One, Darling Propaganda, and Larry Utley. Through March 28.

Tartine 600 Guerrero; 487-2600. Call for hours. "You ROYGBIV Me," works by Amanda Currier and Jeronimo Roldan. Through March 28.

Toomey Tourell Fine Art 49 Geary; 989-6444. Tues–Fri, 11am–5:30pm; Sat, 11am–5pm. "Byloos/Schoenstadt," works by Marty Byloos and Kym Schoenstadt. Through March 29.

Triple Base 3041 24th St; 643-3943. Thurs–Sun, noon–5pm; and by appt. "Starting with Blade," group show featuring works by Michelle Blade. Through Sun/23.

Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues–Sat, 11am–5:30pm; and by appt. "I Must Confess," works by Trevor Southey. Through March 29.

White Walls 835 Larkin; 931-1500. www.whitewallsf.com. Tues–Sat, noon–7pm. "Solo Flight," new works by Mike Davis. Through April 5.

BAY AREA

ACCI Gallery 1652 Shattuck, Berk; (510) 843-2527. www.accigallery.com. Mon–Fri, 11am–6pm; Sat, 10am–6pm; Sun, noon–5pm. "In the Round — A Celebration of Seven Sculptors," group show. Through Sun/23.

Aita Galleria 2980 College, suite 4, Berk; (510) 421-1255. Tues–Sat, 10am–5pm. Group show of contemporary California plein air paintings. Through April 24.

Basil Racuk 2596 Telegraph, Berk; (510) 409-4452. Thurs, 6–9pm; Sat–Sun, 2–6pm. "Parallel Evidence (12 Months), installation by Katie Lewis. Through May 5.

Eclectic Store and Gallery 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon–8pm; Thurs–Sat, 10am–6pm; Sun, 10am–3pm. "Alterations," group show of altars and shrines. Through April 20.

Esteban Sabar Gallery 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs–Fri, 11am–6pm; Sat–Sun, noon–6pm. "Open Range," works by Scott Courtenay-Smith, Michele Hoffner, and Douglas Light. Through April 19.

Front Gallery 35 Grand, Oakl; (510) 444-1900. Tues–Wed, 11am–5pm; Fri, 1–6pm (first Fri, 1–10pm); Sat, 1–4pm. "Line," drawings by Keiko Ishihara. Through Sun/23.

Gallery Route One 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed–Sun, 11am–5pm. "Look/See," photographs by Geraldine Liebraaten; "RePose," group installation by Martin Butt, Jacqueline Mallegni, and Waldemar Mitrowski. Through Sun/23.

Giorgi Gallery 2911 Claremont, Berk; (510) 848-1228. Wed–Sun, 11am–6pm. "Perceptions," paintings by Pablo Tellez (reception Sat/22, 2–6pm). Through March 30. **sfso**

stage

At left, Jeremy Smith and Yayoi Kambara reach new heights in "ODC/Dance Downtown." At right, a Perú Negro dancer shakes her shoulder in a performance celebrating Peru's black heritage.

PHOTO OF ODC BY RJ MUNA; PERÚ NEGRO COURTESY OF CAL PERFORMANCES



Taking flight

ODC/Dance leaps from the Mission to SoMa for its annual "Downtown" performances

By Rita Felciano
 > a&cletters@sfbg.com

Even for a company as committed to keeping on the move as ODC/Dance, debuting five world premieres in two programs is pushing the envelope of what is creatively possible — not only for in-house choreographers Brenda Way and KT Nelson, but also for the performers who have to learn the stuff.

ODC's dancers are up to the challenge. They are fast; they are athletic; and they luxuriate in their own physicality. They are gorgeous as individuals and as an ensemble. Daniel Santos speeds up a turn as if he's being unspooled. In one second, Anne Zivolich curls up on the floor, seemingly to take a nap; in the next, she pounces into a partner's arms. Private Freeman's barrel turn impresses, but he's riveting even doing something as simple as leading a snaking line of walkers. ODC's resident poet, however, is Andrea Flores, who has a lush physicality and impeccable lines. There's a hidden reserve about her

that keeps you wondering whether she knows something you don't.

The March 13 gala opening of "ODC/Dance Downtown" presented two of Way's three premieres: *Origins of Flight* and *Unintended Consequences: A Meditation*, as well as Nelson's 1998 *Walk before Talk*. Since Nelson has become a major company voice, it would have been good to have one of her premieres included on opening night. "Downtown's" other premieres include Nelson's *A Walk in the Woods* and *Hunting and Gathering*, and Way's *Life Is a House*.

Set to an oddly collaged selection of music by baroque composers Arcangelo Corelli, Johann Heinrich Schmelzer, and Schmelzer's student Heinrich Biber, the high-energy *Flight* was an expansive, fairly inviting exploration of one of dance's fundamental units, the duet. It reveled in the richness of the body's expressive capability and, by implication, in the myriad ways we relate to each other. But *Flight* could have used some restraint. Some of the gestur-

al decorations looked overdone, like too much lace on a frock coat.

Way started out with a basic man-woman duo (Flores and Santos) in side-by-side, front-facing unisons, adding decorative flourishes, of pointing fingers and shaking shoulders. The dancing was often front-oriented with one couple downstage and three other pairs in the background. Despite *Flight*'s cheerleader-ish optimism, the piece's quiet moments were its most telling. Dancers leaned against each other back-to-back, undertook odd little walks to a plucked-string sound, and best of all, a hand caressed a calf just because it was there.

Unintended Consequences: A Meditation was dedicated to Laurie Anderson and co-commissioned by the Equal Justice Society. Of the work, Way has said, "it shines a critical light on the current state of political affairs and our inadvertent complicity in them." But she is not given to rants. Her political message, if there is one, insinuated itself into our awareness the way Zivolich, with her spiky little skirt (designed by Way), disrupted order by seduction. Anderson's best-known piece, *United States* (1981), is tough competition for Way's intermittently captivating choreography. *Consequences'* most interesting part was the

nonchalance with which dancers switched from the dancery to the pedestrian. Men engaged a partner intimately and then just dropped them without missing a beat. Once the "O Superman" section started, the dance became ever more dream-like. People froze, their eyes covered; they danced with phantom partners. No wonder you choked for a moment when Corey Brady, who initially had silently emerged from between two futuristic pillars of light (design by Alexander V. Nichols), in the end simply dropped.

Walk before Talk is one of Nelson's Diablo Ballet commissions. Now 10 years old, the work's fleet-footed pairing and embrace of a skippy spaciousness, as well as the center section's more languid lingering, have stood up well. ODC's dancers did it proud. Yayoi Kambara, ODC's newest "mom," flew through its musical strains with the exhilaration of a spirit ready to shoot into fresh territory. **—RFB**

ODC/DANCE DOWNTOWN

Through March 30, check Web site for schedule
 \$10-\$40
 Yerba Buena Center for the Arts
 Theater
 700 Howard, SF
 (415) 978-ARTS, www.odcdance.org

HOT FUSION

If you've done any traveling at all, you know about Peruvian dance and music. You will have seen the small groups of black-caped musicians (occasionally accompanied by dancers) playing pan pipes anywhere from Tokyo to New York City, Copenhagen to Atlanta. But there is another aspect of this country's culture, one that originated halfway around the world. Early in their sixteenth century conquests, Peru's Spanish colonial powers imported slaves from Africa to work the silver mines. But with the abolition of slavery in 1854, the thriving Afro-Peruvian culture gradually started melting away. By the mid-twentieth century it was composed of fading memories, dances half-remembered, and musical instruments in disrepair. One was the *cajon*, today known from flamenco dancing; a wooden box Afro-Peruvians used for percussion instead of the forbidden drum. One man, Ronaldo Campos, realized what a tragedy the loss of these cultural traditions would be. In 1969 he founded Perú Negro (now run by his son), and with the help of ethnologists they began to save and revitalize Peru's African heritage. If you have seen the Bay Area's El Tunante perform Peru's national dance, the *zamacueca* (now often called the *marinera*), at the San Francisco Ethnic Dancé Festival, you'll have had a taste of how European, Indian, and African cultures have mixed in Peru. Perú Negro's one-night-only concert presents a collection of dances, including the percussive *zapateos*; the popular *zamacueca*, which is danced with handkerchiefs; the *landó*, originally from Angola but entering Peru by way of Brazil; and the *toro mato*, which mocks the stiff-boned formality of the European minuet. Thematically, the dances both lament and celebrate the slaves' daily working and living conditions. In addition to the guitar, you may also hear *quijadas*, or jaw bones, and *cajitas*, small box drums worn around the neck. (Rita Felciano)

PERÚ NEGRO

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PHOTO BY EDWARD CASATI

"Cariño: Economy of the Heart"

PREVIEW There is something to be said for staying put. For one thing, you become part of a community. Anne Bluethenthal may have grown up in Greensboro, N.C. — not the easiest place when she was a kid if you were shy and Jewish — but she has been living and working in the Mission for more than 20 years. In one of her earliest pieces in San Francisco, *Fish Can Sing*, she paid tribute to Milly, the girl who walked away when the other kids threw stones at her. When Bluethenthal posits that the personal is political, she knows whereof she speaks. All the work she creates with Anne Bluethenthal & Dancers comes out of a deep womanly awareness of what it means to be a partner, a mother, a daughter, a friend, a female. Her collaborators, her dancers, the people who inspire her are (mostly) women — some gay, some not. Increasingly she has embraced and been embraced by women artists from non-Western cultures. Who has not embraced her are the foundations. She doesn't fit their criteria. She is not edgy; she is not avant-garde; she is not political (in the most commonly understood way). She is outside the latest trend. Her voice is soft; her voice is quiet. But she won't go away despite the reality that putting together shows is a constant uphill struggle. She manages because enough people believe in her work; people like Laura Elaine Ellis and Frances Sedayo, who have danced with her for years. Is Bluethenthal a "bleeding heart liberal"? You bet she is, and in *Cariño: Economy of the Heart*, you can count on an outpouring. "Cariño" is a term of endearment used between friends, family, and lovers. It fits. **(Rita Felciano)**

Anne Bluethenthal & Dancers March 21-23 and March 27-29, 8 p.m. March 23, 6 p.m.
Project Artaud Theatre, 450 Florida, SF. \$25 (March 27, pay what you can)

1-800-898-3006, 706-9535, www.abdproductions.org, www.brownpapertickets.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 22, for information on how to submit items to the listings. For complete listings, including spoken word, go to sfbg.com

THEATER

OPENING

Coronado SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$20-38 (\$65 opening night gala). Previews Wed/19-Fri/21, 8pm. Opens Sat/22, 8pm. Runs Wed-Sat, 8pm (also Sat, 3pm). In Dennis Lehane's thriller, a girl and diamond go missing, a psychiatrist has an illicit affair with a patient, and a couple plot a murder.

Fences Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.lhtsf.org. \$22-36. Previews Thurs/20-Fri/21, 8pm. Opens Sat/22, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through April 20. The second installment of August Wilson's 10-play cycle covering the entirety of the African American experience in the 20th century decade by decade focuses on a former player in the Negro league who discourages his son's dreams of playing in the newly integrated majors.

Flaming Sin: London's Grand Guignol Hypnodrome, 575 Tenth St; 377-4202, 1-800-838-3006, www.thrillpeddlers.com, www.brownpapertickets.com. \$20 (\$69 for "shock

box" seats). Opens Fri/21, 8pm. Runs Fri-Sat, 8pm. Through May 3. Thrillpeddlers' latest bloodbath features the United States' premiere of a recently discovered play that Noel Coward wrote for London's Grand Guignol Company.

The Wendy Play Zeum Theater, Yerba Buena Gardens, Fourth St. and Howard; 749-2228, www.act-sf.org. \$15.50-20.50. Opens Fri/21, 7:30pm. Runs Wed-Sat, 7:30pm (also Sat, 2pm). Through April 5. Students from American Conservatory Theater's Master of Fine Arts program and Youth Conservatory perform in Amy Herzog's semi-autobiographical play about a teacher at a summer theater youth camp.

BAY AREA

The Taffetas Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek. (925) 295-1400, (925) 943-7469, www.diabloactors.com. \$20-25. Opens Fri/21, 8:15pm. Runs Fri-Sat, 8:15pm; Sun, 2:15pm. Additional shows Sat/22, 2:15pm; April 10, 8:15pm, and April 12, 2:15pm. Through April 12. The Diablo Actors' Ensemble perform in a musical about a female quartet in the 1950s.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222, 25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Beauty and the Beast San Francisco School of the Arts, main stage theater, 555 Potrero;

695-5720, www.sfsota-ptsa.org, \$16-25. Thurs/20-Sat/22, 7:30pm (also Sat, 2pm). Students perform in a musical based on the Disney theatrical production.

The Book of Liz Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org, \$15-25, Wed-Sat, 8pm. Through April 5. Four actors of Custom Made Theatre Company bring the many characters of David and Amy Sedaria's comedy to life in a rendition directed by Christopher Jenkins.

Endgame Traveling Jewish Theatre, 470 Florida; 1-800-838-3006, www.cuttingball.com, \$15-30. Extended run: Thurs-Sat, 8pm; Sun, 5pm. Through March 23. Keep this quiet, but I think Cutting Ball Theater added some grunts and groans to Samuel Beckett's second full-length absurdist drama *Endgame*. Defiance of stage cues was a big no-no for his estate keeps tabs on Beckett productions to this day. But the local company is known for taking risks. Hamm and Clov, the immobilized old tyrant and his stiff-legged minion, embodied by David Sinalko and Avery Monsen, engage in a slightly less dour exchange than one would expect for two who face the unknown together in near-darkness just before the lights go out for good. There's a slight smirk hanging on the corner of Sinalko's lips, and Monsen exudes a youthful silver of hope that some day he'll still be a life beyond the hills. Hamm's parents Nagg (Paul Gerrior) and Nell (Maureen Coyne), who intermittently pop up from the aschans placed stage left — exactly where they should be — display more cheek and less gloom at their predicament. Along with the added cheer, this smart production conveys both the astonishing beauty of Beckett's prose and the proper amount of empathy for all the suffering caused by living in a maddeningly nonsensical world that provides no answers to any of our most important questions. It's almost as if they mean to say that life is worth living anyway. To do all that with Beckett is quite an amazing feat. (Giattina)

Four Breaths Phoenix Theatre, 414 Mason; 508-5614, secondwind.8m.com, \$13-25. Thurs-Sat, 8pm; Sun, 2pm. Through March 29. Second Wind Productions presents four one-acts, by Samuel Beckett, Ana's Nin, Ian Walker, and Rick Burkhardt, each dealing with themes of sexuality and violence.

June in a Box Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org, \$10-25. Thurs-Sun, 8pm. Through March 31. Not long after the media frenzy quelled, the tale of June Roberts — a six-year-old girl who in April of 1934 was snatched by a dusty kidnapper when on her way home from school, then stuffed into a box buried in desert outside of Tucson — became the subject of a beautiful corrido describing her 19-day ordeal. Out of this unhappy true story, playwright Octavio Solis, in his second collaboration with composer and musician Beth Custer, orchestrates an intimate musical fantasy that uses the Mexican ballad as its narrative backbone. From there things get even stranger than the original story. In the set's twilight haze, conjuring both the remote desert and the intersection of past and future, young, doe-eyed June (angelically played by Solis's 13-year-old daughter Gracie) and June at 81 (Denise Blasco) confront the two wily coyotes, Billy (Luis Saguar) and Will (Marc David Pinate), still holding their innocence captive long after rescuers pulled little June out of the ground. This vantage point offers more angles than the usual history lectures on. Along with June's lost innocence we find a sweeter dream for Tucson's future. The poetic text, the memorable songs sung in wonderfully simple human voices, and the usual Campo Santo creativity all contribute to a charming production. Solis and Custer combined each other well and surely definitely stick together. (Giattina)

LUV Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatreofsf.org, \$10-30. Wed-Sat, 8pm. Through April 5. The action gets silly in Murray Schisgal's absurd comedy about three associates in the throes of existential despair. **Mimetic** Exit Theatre, 156 Eddy; 673-3847, www.theexit.org, \$12-20. Fri-Sat, 8pm. Through March 29. Members of RICE Theatre perform in a play written by themselves about animals who mimic human behavior.

Monster in the Dark CounterPULSE, 1310 Mission; 1-800-838-3006, www.foolsfury.org, \$15-30. Wed/19-Sat/22, 8pm; Sun/23, 5pm. Now that the winter rain has come on with a vengeance, FoolsFury's *Monster in the Dark* — set in the floodwaters

of a futuristic apocalypse — feels like a fitting addendum to both time and season. A collaborative new work three years in the making, *Monster* is both allegorical and prophetic, a scary vision of a dismal endgame between the forces of commerce, control, and cosmic retribution. True to FoolsFury's principles of bringing the stage to life with visceral physicality, actors serve as atmospheric scene props that tumble across the floor as waves and appear silently as umbrella-toting Gesteapo-like figures representing the Orwellian governing body, "The Structure." An eerily pervasive soundscape of persistent rainfall, offhanded pronouncements, and white noise (courtesy of resident sound designer Patrick Kalisk) further sear the ambience as the play swirls loosely around an unpredicted catastrophe and its apparent meteorologically catastrophic consequences. From schoolmarm (Beth Wilmut) to businessman (Peter Ruocco), prisoner (Ryan Tasker) to prostitute (Blythe Foster), each character in turn has a chance to reveal the monster within before the play is over, and the audience is left with the opportunity to reflect upon their own monsters as the lights go up. (Nicole Gluckstern)

The Pandora Experiment EXIT Stage Left, 156 Eddy; 673-3847, www.theexit.org, \$12-20. Fri-Sat, 8pm. Through April 12. Remember last summer's show for the second time, writer-performer Christian Cagiala moves his evening of theater magic — or is it magic theater? — to a larger stage set with the homey detritus of what seems a vaguely spooky den. Pouches, boxes, small and delicately embroidered pouches, tiny toy cars that run (or stop, anyway) all by themselves, and a hauntingly poised antique porcelain doll in a rocker are a few of the more prominent fixtures in Cagiala's shop of wonders. He presents them with a genial mixture of suave assurance and giddy excitement, as if some attention-hungry, Ritalin-ready inner child were due at any moment to burst through the showman's dapper demeanor. Cagiala's feats of prestidigitation and mind reading — dastardly clever in conception and confoundingly smooth in execution — keep his audience riveted and actively engaged for two 45-minute acts. As an attempt to blend the interactive ceremonies of the traditional magic act with the full range of theatrical performance, however, *The Pandora Experiment* is an admirable trial case that never coheres. Only at the end, when we learn something of the fascinating genealogy of the performer and the intriguing items arrayed in the room, does the potential for a seamlie meld of dramatic circumstance and expert conjuring make its presence convincingly felt. (Avila)

Romeo and Juliet Or Other Duets Marsh, upstairs Studio, 1062 Valencia; 826-5750, 1-800-838-3006, www.themارش.org, \$15-35. Thurs-Sat, 8pm. Through March 29. Deborah Gwinn and Jim Cave return to the Marsh after their 1996 two-hander Don Quixote remix, offering another eccentric and graceful pas de deux — a warmly comic, mime-heavy distillation and reconfiguration of some outside classics. In this case, the veteran duo split a 70-minute evening between the titular pair of star-crossed teens and a very, very old couple who exit the stage with a bit more ceremony and less alacrity if just as much determination. The evening begins with the latter, namely the doting, tussling childlike pair from Eugène Ionesco's *The Chairs* (1952). It's the stronger piece. Set to a hodgepodge score of classical and classical pop, Gwinn and Cave's charmingly assured re-rendering manages a choice comic segue into a Gershwin-infused Parisian café before returning to the couple's big public send-off (in which Ionesco's titular is classically filled with the stage with imaginary sitters, get furnished by the audience itself). The evening's second half is devoted to overlaying Shakespeare's *Romeo and Juliet* with *West Side Story* — Leonard Bernstein being heavy in another mishmash mix, side by side with Prokofiev. This playlet has its moments too, but some redundancy and diffusion of action set it drifting. (Avila)

Orlando Zeum Theatre, Yerba Buena Gardens, Fourth St. and Howard; 749-2228, www.act-sf.org, \$15.50-20.50. Fri-Sat/22, 8pm. Students of American Conservatory Theater's MFA program perform in a theatrical rendition of Virginia Woolf's gender- and time-bending novel. **Shopping!** The Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpaper-tickets.com, \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Southern Comforts Lucie Stern Theater,

1305 Middlefield, Palo Alto; (650) 903-6000, www.theatreworks.org, \$20-56. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm). Sun, 2 and 7pm. Through March 30. Karen Grassle, Ma from *Little House on the Prairie*, plays a Southern belle who finds love with a Vank (Edward Sarafian) in her golden years.

263 Commandments Live Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com, \$15. Fri/21-Sat/22, 8pm. Impossible Productions gets kosher with Moses and the chosen people.

Three SF Playhouse, stage two, 533 Sutter; 869-5384, www.unscripted.com, \$10-15. Thurs-Sat, 8pm. Through March 29. Three actors perform three stories inspired by well-known plays without scripts in Un-Scripted Theater Company's improv show.

Tir na Nóg Magic Theater, Fort Mason Center, Marina and Buchanan, bldg D, third floor; 441-8822, www.magictheatre.org, \$40-75. Wed/19-Sat/22, 8pm; Sun/23, 2:30 and 7pm. Two Irish girls come of age in this adaptation of Edna O'Brien's novel *Country Girls*.

25 Questions for a Jewish Mother San Francisco's Marines Memorial Theater, 609 Sutter, second floor; 774-6900, www.marines-memorialtheatre.com, \$20-40. Wed/19-Sat/22, 8pm (also Sat, 2pm); Sun/23, 3 and 7pm. Stand-up comedian Judy Gold performs in a solo show cowritten by Kate Moira Ryan and directed by Karen Kohlihaas. **Wakefield; Or, Hello Sophia** Berkeley City Club, 2315 Durant; (510) 558-1381, www.centralworks.org, \$14-25. Thurs/20-Sat/22, 8pm; Sun/23, 5pm. Central Works company bases their latest original play on Nathaniel Hawthorne's *Wakefield* story about an estranged husband's return.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebratedtoris.com, \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA **Brighton Beach** Memoirs Willows Theatre, 1975 Diamond Blvd., Concord; (925) 451-1300, www.brightonbeachtheatre.org, \$30-40. Previews Wed/19-Thurs/20, 7:30pm. Opens Fri/21, 8pm. Runs Wed-Thurs, 7:30pm (also Wed, 3:30pm); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. In Neil Simon's semiautobiographical comedy, a teen growing up in Brooklyn before World War II aspires to be a writer. **Jukebox Stories: The Case of the Creamy Foam** Impact Theatre, La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, www.impacttheatre.com, \$10-25. Thurs/20-Sat/22, 8pm. Through March 22. Prince Gnomovils and Brandon Patton return with a fresh set of stories and songs about their adventures on the road.

Tragedy: A tragedy Berkeley Repertory Theatre's Thurst Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org, \$13.50-69. Opens Wed/19, 7pm. Runs Wed, 7pm; Tues and Thurs-Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through April 13. Les Waters directs an American premiere of Will Eno's tragically comic about your average, run-of-the-mill apocalypse.

Wishful Drinking Berkeley Repertory Theatre, Roda Stage, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org, \$27-69. Call for schedule. Extended run: Through April 22. Shortly after taking the stage, Carrie Fisher gets the ugly business about the gay Republican party operative who died in her bed of an overdose out of the way: "He didn't die in the saddle." Phew! But that is one of only a few indiscretions not attributed to the 51-year-old actress and author. Her tabloid life — from the exploits of her famous parents (Eddie Fisher and Debbie Reynolds), to her failed marriage with folk singer Paul Simon, to her well-documented stints in rehab and the loony bin — has left little to public imagination. Rest assured, Fisher reveals much that managed to elude the press — like what George Lucas had her wear under her Princess Leia gown — in a gossipy string of tales that begins with her birth and works in everything from Samuel Johnson references to pot jokes. Frequently, under Tony Taccone's direction, she pulls out audience members to help her demonstrate important matters, such as how the Lea buns don't flatter anyone. Quite orally fixated, she rarely speaks without simultaneously smoking, sipping on Diet Cokes, or snacking. All the while, she paces the living room set with a backdrop of a huge crooked window that doubles as a video screen into Fisher's past. It's hard to spot the point in this refreshingly unpreachy tell-all. What I learned is that Fisher is wickedly funny

and undaunted to stand before all of us simply as herself. (Giattina)

DANCE

ahdanco Dance Mission Theater, 3316 24th St; 273-4633, \$15-20 sliding scale. Fri-Sat, 8pm; Sun, 6pm. The modern dance company performs in the program, "Some Notes on Chaos," featuring works by Nina Haff, Abigail Hosen, Wendy Rein and a guest appearance from Santa Clara University dancers.

Anne Bluethenthal and Dancers Project Artaud Theatre, 450 Florida; 1-800-838-3006, 706-9535, www.abdpdproductions.org, \$20-25 (March 27, pay what you can). Fri/21-Sat/22 and March 27-29, 8pm; Sun/23, 6pm. See picks box.

Aura Fischbeck Garage, 975 Howard; 885-4006, www.975howard.com, \$10-20 sliding scale. Fri-Sat, 8pm. Part of the RAW (resident artists' workshop) series, Aura Fischbeck's show features two of her works: *Go West* (world premiere) and *Relay* (2007).

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000, www.sfballet.org, \$15-235. This week: Program 4, "Tribute to Jerome Robbins" (Wed, 7:30pm).

BAY AREA

Perú Negro Zellerbach Hall, UC Berkeley Campus, Bancroft Way and Telegraph, Berk; (510) 642-9988, www.calperformances.org, \$22-42. Thurs, 8pm. The show celebrates Perú's African heritage with traditional music and dance. See "Hot fusion," page 51.

PERFORMANCE

"All Male Amateur Strip Show" Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Grunge Snap) hosts a strip show.

BATS Improv Bayfront Theater, Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org, \$5-20. Fri-Sat, 8pm; Sun, 7pm. This improv troupe performs.

Big City Improv Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com, \$20. Fri, 10pm. Ongoing. The improv troupe performs unscripted material from audience suggestions and more.

"Dirty Little Secret" Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com, \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

"First Draft" Off-Market Theaters, 965 Mission; (925) 408-8540, www.synergy-theater.com, \$5-10. Fri, 10pm. Ongoing. Improv group Synergy Theater performs two act-plays from audience suggestions.

"John Fisher's Art Commission" Theatre Rhineros, 2925 16th St. 864-5079, www.therhino.org. Pay what you can. Fri, 8pm. Rhinro's artistic director, John Fisher, unveils his currently untitled play about the Iraq mess in a staged reading.

"The Ed Forman Show" Dark Room, 2263 Mission; www.darkroomsf.com, www.myspace.com/edforman, \$8. Wed, 8pm. The comedian hosts a live talk show with musician Adam Crossley; sidekick Bobby Mickey; guest comics Brent Weinbach, Julian Vance, and Sean Keane; journalist Shaun King; San Francisco State University basketball player Alex Thomas; and pick-up artist Dan McDonnelly.

Terese Genecco and Her Little Big Band Razz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therazzroom.com, www.terese-genecco.com, \$25. Sat, 10:30pm. The comedian and cabaret singer performs.

Lanie Kazan Razz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therazzroom.com, \$40. Tues, 8pm. The stage and film star sings cabaret.

"Korean Badass" Marsh, 1062 Valencia, 826-5750, 1-800-838-3006, www.themارش.org, \$18-12 sliding scale. Stevie Lee Saxon performs his solo show about his aspirations to become the Asian Steve McQueen of the silver screen.

"Marga's Funny Tuesdays" Harvey's, 500 Castro; www.myspace.com/margafunnytuesdays. Free (one drink minimum). Tues, 9pm. Through April 29. Marga Gomez hosts a gay comedy showcase in the Castro featuring this week some of the city's best improvisers.

Mark Romyn's Thursday Night Comedy EXIT Cafe, 156 Eddy; www.theexit.org, \$5. Thurs, 8:30pm. Romyn hosts an evening of short and humorous works-in-progress performances.

"My Blog Live: Online Onstage" Stage Werx, 533 Sutter, www.twitter.com/mybloglive.12. Tues, 8pm. Bay Area bloggers Erika Innes (Geek Girl Daily), Melinda Bailey (Easy Rider:

Strolling in SF, Mommy Blog), Leslie "Miss Dottie" Van Every (Good Crafternoon), and Mike Spiegelman (Luggage Tuesdays) bring it to the stage.

"Monday Night Improv Jam" Off-Market Theater, 965 Mission; 820-1656, www.cafearts.com, \$5. Mon, 8pm. Improvisers perform long-form pieces at the weekly event.

"On the Rocks" Octavia Lounge, 1772 Market; 863-3516, \$10. Mon, 7 and 9:30pm. Danny Leary hosts an evening of comedy and cabaret.

"The Purple Friday Show" Purple Onion, 140 Columbus; 517-8400, www.caffemacaron.com, \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

"Queer Queens of Comedy" Brava Theatre, 2781 24th St; 647-2822, www.queerqueensofcomedy.com, www.brava.org, \$30-35. Sat, 8pm. The all-lesbian comedy revue from New York City rolls into town.

"Sex Appeal" Dark Room, 2263 Mission; www.darkroomsf.com, www.brownpaper-tickets.com, \$10. Thurs, 8pm. Justin Lamb and Jay Star try out some sexy sketch comedy.

SF Gay Men's Chorus Regency Center, 1290 Sutter; 865-2787, www.sfgmc.org, \$23-45. Fri-Sat, 8pm (also Sat, 2pm). The ensemble's "Bump and Grind" show harkens to the days of 1930s speakeasies.

Keely Smith Razz Room, Hotel Nikko, 222 Mason; 1-866-468-3399, www.therazzroom.com, \$47.50-55. Wed-Thurs, 7:30; Fri, 9:30pm; Sat, 8pm. The jazz-pop singer conjures a little of "That Old Black Magic."

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org, \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

Youth Speaks Teen Poetry Slam Opera House, 301 Van Ness; 392-4400, www.youthboxoffice.com, \$5-50. Thurs/20-Sat, 7pm.

BAY AREA

The Music Man Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org, \$5-7. Actors from the Oakland Hebrew Day School perform Meredith Willson's classic musical comedy.

Peking Acrobats Zellerbach Hall, UC Berkeley Campus, Bancroft Way and Telegraph, Berk; (510) 642-9988, www.calperformances.org, \$24-46. Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. The elite team from the People's Republic of China perform in the ancient Chinese tradition.

COMEDY

Annie's Social Club 917 Folsom; www.sfstand-up.com, Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Leary and Chad Lehman, free.

Brainwash 1122 Folsom; 861-3663, Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949, Mon, 8pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eve, free.

Cobb's Comedy Club 915 Columbus; www.cobbcomedyclub.com, www.ticketweb.com, Thurs-Sun, 8pm (and Fri-Sat, 10:15pm): Dat Phan, Kevin Kataoka, and Kevin Camia, \$15.50-20.50.

Grant and Green Saloon 1371 Grant; 693-9565, benfieldmancomedy.com, Free. Mon, 7:30pm. Ben Feldman hosts "The Joke Show," a weekly showcase of local talent.

Our Little Theater 287 Ellis; 928-4060, Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15.

Purple Onion 140 Columbus; 517-2120, Wed, 8pm: Doug Ferrari hosts a comedy night, \$15.

San Francisco Comedy College Clubhouse, 414 Mason, suite 705; www.sfcocomedycollege.com, Wed, 8pm: "HumPy Comedy," \$5. Thurs, 8pm: "Gays and Dolls," \$8. Fri, 7pm: "Late Night SFCC Open Mic," \$5. Fri, 9pm: "Scantly Comedy," \$7. Sat, 6pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$10.

BAY AREA

Rooster's Feathers Comedy Club 157 W El Camino Real, Sunnyvale; (408) 736-0921, www.roosterfeathers.com, Wed, 8pm: "Rooster's Sixth Annual Amateur Comedy Competition," \$10. Thurs, 8pm: Maria Bamford, \$16. Fri-Sat, 8pm (also Fri, 10:30pm): Joe Klocek, \$15-18. **afac**

SUPER EGO

Marke B. flirts with the cutting edge dives, dance clubs and elbow rubs.

A bi-weekly column in the essential guide to urban culture.



EVENTS

Peking Acrobats

» PREVIEW When the Peking Acrobats perform at Zellerbach Hall this weekend, they will be accompanied by traditional Chinese musical instruments and a high-tech stage production, full lighting system, video system with multiple screens, and other special effects. It's a pretty apt metaphor for China itself: a juxtaposition of rich tradition and technology-driven industry.

Acrobatics is embedded deep in China's history: in the third century BC, bored farmers, potters, and peasants would mess around, spinning bowls on their feet, balancing on chairs, and jumping through grain dividers. During the annual harvest, they showed off their skills, which they called "the Hundred Plays." Acrobats became ambassadors of Chinese culture as they performed throughout Asia and Europe.

Since 1958, the Peking Acrobats have been selected from the finest acrobat schools in China. They perform treacherous wire-walking, trick cycling, precision tumbling, somersaulting, gymnastics, and physical contortions. (Incidentally, did you know that contortionists can either bend forward or backward, but never to both extremes?) The troupe set the world record for the Human Chair Stack by balancing six people atop six chairs 21 feet up in the air without safety lines.

Tradition demands that each generation of acrobats come up with their own innovations and embellishments. Seeing as the art has been around for 3,000 years, they've come up with some wild stuff. And despite the offstage technological razzle-dazzle, it is, in the end, the feats onstage — requiring only fearlessness and an ancient discipline of the human body — that matter. (Ailene Sankur)



PHOTO BY BRITANNY APP

Bureau of Jewish Education's Third Annual YOUNG ADULT FEAST OF JEWISH LEARNING "MOVEMENT OF THE PEOPLE"

co-presented with The Taube Center for Jewish Life at the JCCSF

SUNDAY, MARCH 30, 2008 • 4:00 - 9:30 PM • AT THE JCCSF
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Join hundreds of young Jews (ages 21-45) for learning, eating, and rocking out!

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- * Music by Kol Creation — Jewish reggae
- * Kosher catered dinner and flowing He'Brew beer
- * Bring your friends & partners: everyone is welcome!

We're Jewish, so we want to make sure there's enough food, beer, and seats — RSVP ASAP to feastrsvp@bjesf.org!

Questions? Contact Mariana Roytman Schiffner at mroytman@bjesf.org or 415.751.6983 x 132

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PEKING ACRBATS Fri/21, 8 p.m.; Sat/22, 2 and 8 p.m.; Sun/23, 3 p.m.; \$12 - \$46.

Zellerbach Hall, UC Berkeley, Lower Sproul Plaza, (near Bancroft at Telegraph).

Berk.: (510) 642-9988, www.calperfs.berkeley.edu

Events listings are compiled by Duncan Scott Davidson. See Picks, page 22, for information on how to submit items to the listings.

SATURDAY 22

"Microwave Radiation: The Shadow Side of the Wireless Revolution" Commonwealth Club, 595 Market, SF; (415) 597-6700, 6-9pm, \$15. You know, being "wired" is all well and good, I guess, if you need to be instantly updated and in touch with every banal nondevelopment on the Innerweb and the lives of your text-happy cohorts, but consider this, cyberpunker: the inventor of the cell phone died of a big ol' brain tumor. Just what are we doing to our biology with our technology? Makes me want to move to Pennsylvania and chdn my own butter.

SUNDAY 23

Union Street Spring Celebration and Easter Parade Union from Gough to Fillmore, SF; 1-900-310-6563, 10am-5pm, free. A pleasant, family alternative to the beer-swilling yuppie mating dance of the Union Street Fair, this holiday celebration features live music, an Easter bonnet (with all the frills upon it) contest, vintage cars, and, of course, the Easter Bunny, who will be fighting kids in a series of mixed martial arts steel cage matches. Okay, I made that last part up.

MONDAY 24

Bill McKibben Herbst Theatre, 401 Van Ness, SF; (415) 392-4400, 8pm, \$19. Environmentalist Bill McKibben, author of *Fight Global Warming Now: The Handbook for Taking Action in Your Community* (Holt, 2007), will be in conversation with Mark Hertsigaard at this event, which is part of the series benefitting the California Academy of Sciences.

TUESDAY 25

Octavio Solis Intersection for the Arts, 446 Valencia, SF; (415) 626-2787, 7:30pm, \$5-15. Heavy-hitting playwright Octavio Solis, author of *Santos and Santos* and *The Ballad of Pancho and Lucy*, will share the stage with WriterCorps writers-teachers and the knowledge-dropping youth poets from Sanchez Elementary. **SPBG**

WEDNESDAY 19

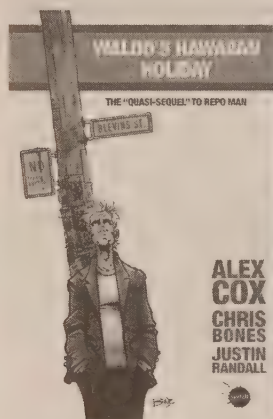
Benefit Concert for Christopher Rodriguez First Unitarian Church of Oakland, 685 14th St., Oakl; (510) 287-9700, 7pm, \$10-20. On Jan 10, 10-year-old Christopher Rodriguez was paralyzed by a stray bullet while at piano practice. This boggles my mind. 10 years old. Not out playing in the street — which, at one point, kids used to do without fearing being shot — but practicing the piano. This concert features a number of performers coming together to help young Christopher in his time of need.

THURSDAY 20

Purim Celebration Chochmat HaLev, 2215 Prince, Berk; (510) 704-9687, 5:30-10pm, \$20. Purim is the Jewish party-down holiday, and no one's going to party down like the Chochmat HaLev crew, with music by the Klezmer Clowns, Funk C and the Junk Jews, and Captain Zohar. They're a pretty nontraditional crew, which I glean from the inclusion of a quote from the mystical Islamic poet Hafiz on their press release. However, it probably wouldn't be a good idea to bring carnitas tacos to this community potluck.

FRIDAY 21

"How to Make Your Own Porn" Good Vibrations, 603 Valencia, SF; (415) 552-5460, 6:30-7:30pm, free. Easter Week is never really complete without some bunny-costumed, "pretend-you're-my-retarded-sister," Gummo-style homemade porn. This panel features filmmakers from Good Vibes 2nd Annual Amateur Erotic Film Competition, and will be moderated by Carol Queen and Coyote Days. Hopefully someone will discuss the difference between "porn" and "erotica," terms that are decidedly noninterchangeable. One such difference: "erotica" is "tasteful," and thus nearly impossible to jerk off to.



Where's Otto?

Alex Cox repossesses the graphic novel with *Waldo's Hawaiian Holiday*

By Jason Shama
a&cletters@sfbg.com

ISBN REAL Graphic novels, obviously, aren't just movies with a lot of missing frames. In the hands of artists like David B. or Craig Thompson, the elastic potential of their subjects, and of the panels that hold them, is realized in a manner entirely at odds with the medium of film.

From the perspective of screenwriters, however — particularly ones beaten repeatedly over the head with the knotty stick of the studio system — that's nothing that can't be worked out over a cup of coffee. More and more frustrated writers and directors are reviving their dead film and television projects in the form of comics and graphic novels, either as a last, affordable option or as a way of seeing an original vision make it through the production process intact. Joss Whedon could follow his and not the WB's muse with the illustrated-only eighth season of *Buffy the Vampire Slayer*, and certainly no one was knocking down Richard Kelly's door to film the six-part prequel to *Southland Tales*.

Alex Cox, writer and director of the 1984 cult classic *Repo Man*, also has seen the light. His sequel to that film, *Waldo's Hawaiian Holiday* (Gestalt Publishing, 164 pages, \$19.95), is finally coming out, after more than a decade in the drawer, as a graphic novel. The script, written for the screen in the mid-1990s, was presented unsuccessfully to

Universal and then later was the source material for an unfinished independent venture. So Cox posted the screenplay on his Web site, as well as dozens of others he has written or cowritten, with the open offer of a yearlong license to anyone interested in making a film.

Comics artist Chris Bones responded with a graphic novel proposal. The finished version, with artistic contributions by Justin Randall, is a richly drawn and smartly assembled festival of scuzz.

Waldo, as one might expect, answers the questions *Repo Man* raised with equivocation and deferment, and adds a couple of revelations that are quite cool if I understand them right.

You'll recall that *Repo Man* left our hero, Otto, as he was shooting off into space in a glowing green 1964 Chevy Malibu. What we are kinda informed of right off the bat in the sequel is that Otto, now calling himself Waldo (presumably in a legal sidestep), has come back from a 10-year stint on Mars, maybe, though he thinks he's only been gone for the night. Expecting to find his numskull parents where he left them on the couch, he shows up at their door only to discover he owes rent to a couple of bachelors (one "confirmed") now living there in meticulously rendered squalor.

Waldo more or less shrugs off his situation and proceeds to hop from one doomed job to the next, each of them overseen by the same mysterious man, though under different names. All the while, he abuses the trusting nature of the Russian Shopping Network and makes

several attempts to use free tickets to Hawaii he earned by sitting through a real estate pitch. (I'm still not sure what was glowing in the Malibu trunk in Cox's movie.)

Of course, there are more aliens and whatnot, but the strangest thing is Otto-now-Waldo's change in temperament. The edgy, snotty Emilio Estevez of *Repo Man* is nowhere in sight. Waldo is a gentle, courteous kind of punk who says things like, "I'll just redouble my efforts ... buy a printer, get these job applications out, find another job ASAP." Waldo must have learned the word "redouble" in space, where he also picked up a considered cheeriness that could have been mistaken for maturity if it weren't so apparent that Cox is up to something.

It helps to know that Cox is not one to shy away from the polemical, particularly at the expense of economic imperialism. The introduction to *X-Films: True Confessions of a Radical Filmmaker* (Soft Skull Press, 304 pages, \$17.95), an upcoming book about his experiences as a filmmaker, is only a few angry pen strokes shy of a screed, and his 1987 film *Walker* lampooned — not very elegantly, really — the 19th-century American mercenary William Walker's overthrow of the Nicaraguan government. Amongst Cox's movies, *Three Businessmen*, a 1998 love child of the gospel according to Luke and Luis Buñuel's *The Discreet Charm of the Bourgeoisie* (1972), presents the closest echoes of *Waldo*. Its characters share Waldo's aimless, profligate compliance with the dictates of modern capitalism.

And that's really what *Waldo's Hawaiian Adventure* is about, probably.

Would you finance that movie? **SFBG**

CONCERT UPDATE

FEATURED SHOW



TRESPASSERS WILLIAM
OR, THE WHALE
LIA ROSE

3/23 12 GALAXIES
WWW.MYSPACE.COM/TRESPASSERSWILLIAM

THIS WEEK

- | | | |
|--|--|---|
| SIC ALPS
3/19 Hemlock Tavern | BAD MANNERS
LA PLEESE
4/2 Slim's | HANDSOME FURS
ARIA C JALALI!
DJ BAGEL TED
4/15 Bottom of the Hill |
| EXPLOSIONS IN THE SKY
3/21-22 Great American Music Hall | THE BLACK KEYS
JAY REATARD
4/2 Warfield | CAT POWER
4/15 Warfield |
| THE AEROSOLS
SMILE
3/21 Knockout | OKAY, FAMILY TREE
ELIAS REITZ
4/2 Make Out Room | MICHELLE SHOCKED
4/17 Swedish Hill |
| SAUL WILLIAMS
3/21 Slim's | THE CRIBS
RA RA RIOT
4/3 330 Ritch | GHOSTLAND OBSERVATORY
4/17 Mezzanine |
| JILL TRACY
RYKARDA PARASOL
3/21 12 Galaxies | LOUIS XIV
WHAT MADE MILWAUKEE FAMOUS
4/3 Fillmore | INSTANT MESSENGERS
4/17 Rickshaw Stop |
| LOQUAT
3/21 Cafe du Nord | MAGIC BULLETS
4/4 Bottom of the Hill | RILIO KILEY
4/17 The Concourse |
| EXTRA ACTION
MARCHING BAND
3/22 12 Galaxies | BRUCE SPINGSTEEN & THE E STREET BAND
4/4 ARCO Arena
4/5 HP Pavilion | GOSSIP
PANTHER
4/18 Bimbo's |
| SAY HI (TO YOUR MOM)
3/22 Bottom of the Hill | LES CLAYPOOL
4/5 Warfield | PAPERCUTS
THE BOTTECELLIS
THE MANTLES
4/18 Cafe du Nord |
| JENS LEKMAN
3/22 Bimbo's
2/23 Bottom of the Hill | EDDIE VEDDER
4/7 Zellerbach Auditorium | THE MARKED MEN
4/19 Knockout |
| NADA SURF
3/22 Fillmore | ANTI-FLAG
4/7 Fillmore | JAY-Z
MARY J. BLIGE
4/20 Oracle Arena |
| VAMPIRE WEEKEND
3/22 Independent
3/23 Rickshaw Stop | ANI DIFRANCO
4/8 Fillmore | LIL BUNNIES
NO BUNNY
LITTLE CLAW
4/23 Hemlock Tavern |
| TRESPASSERS WILLIAM
OR, THE WHALE
PETRACOVICH
3/23 12 Galaxies | RID!
4/10 Independent | DEATH CAB FOR CUTIE
THE CAVE SINGERS
4/23 Fillmore |
| TOKYO POLICE CLUB
3/24 Independent | KING BROTHERS
SHELL SHAQ
4/10 Bottom of the Hill | HOT CHIP
4/24 Fillmore |
| BETH ORTON
3/24 Cowell Theatre | DIRTY PROJECTORS
4/11 Independent | CRASH NORMAL
NOTHER PEOPLE
4/25 Hemlock Tavern |
| K.D. LANG
3/25-26 Palace of Fine Arts | BIRDMONSTER
4/11 Bottom of the Hill | THROW ME THE STATUE
4/26 Bottom of the Hill |
| CITIZEN COPE
3/25-27 Independent | MORCHEEBA
MARIEE SIOUX
4/11 Fillmore | LES SAVY FAV
4/27 Great American Music Hall |
| JOSE GONZALEZ
MIA DOI TODD
3/27 Fillmore | NICK LOWE/ ROBYN HITCHCOCK
4/12 Fillmore | MINUS THE BEAR
4/29 Bimbo's |
| JUSTICE
DIPLO
3/27 SF Design Center | XIU XIU
THAO WITH THE GET
DOWN STAY DOWN
4/12 Bottom of the Hill | BLACK MOUNTAIN
4/29 Blake's |
| RAY DAVIES
3/28 Warfield | EWING
THE BLACKS
4/13 Bottom of the Hill | THE BREEDERS
4/30 Slim's |
| GZA
3/31 Independent | EELS
4/14 SF Palace of Fine Arts | COLIN MELOY
4/30 Fillmore |

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

GUARDIAN
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food + drink

- (1) Crawfish and avocado salad, Austin Java, Austin, Texas
- (2) Five-spice roasted chicken with meat sauce, Cordon Bleu, SF
- (3) Kiwi and lychee gummies and green tea mochi, Genki Asian Market, SF
- (4) Deep-fried tempura banana with strawberry sauce, Fume Ya, SF
- (5) Boneless ribeye steak (for Steak and BJ Day), Lark Creek Steak, SF



Piqueo's does justice to the reputation its sister restaurant, Mochica, set up for it with a slightly different take on Peruvian food and sauces so good you could sip them.

GUARDIAN PHOTOS BY RORY McNAMARA

The sauce king

By Paul Reidinger
 > paulr@sfbg.com

When Carlos Altamirano opened his first restaurant, Mochica, on a drab block of Harrison Street in SoMa more than four years ago, I thought: well, Peruvian, that's interesting, but how good could it be if he had to put it there? Then I went and found out how good it could be: *way* good, extraordinary, probably the best Peruvian food in the city. Few pleasures are as exquisite as that of finding one's expectations exceeded.

And yet, in unlooked-for success, danger can lurk, too. If your first restaurant turns out to be marvelous, people will expect your other restaurants to be marvelous, maybe even more marvelous. The word, from two summers ago, that Altamirano would be taking over the original Moki's space in Bernal Heights to open a Mochica sibling wasn't surprising, but it did lead me to suppose that the new place would be at least as good as the older one and, at the same time, wonder if and how it could be. Would it be disappointing if Piqueo's, the new restaurant, were *only* as good as Mochica, not better?

One way out of this gilded conundrum might be to serve a

slightly different sort of food at each locale. Altamirano describes the menu at Piqueo's as "contemporary" Peruvian cuisine — "traditional" Peruvian, "with a California twist." (Mochica, incidentally, serves "fusion Peruvian cuisine," according to the Web site.) The description is fair enough in that vague, diplomats-having-frank-discussions way, but it does not begin to capture the wonder of the sauces, which, in their variety, sophistication, and vividness, are so good we actually requested glasses to drink them from, once we'd run out of sopping and soaking material. If you associate sauces with a certain sort of snooty French cooking, you will find revelation at Piqueo's.

The menu card itself is an unwieldy artifact. It's oversized — it could pass as a modestly shrunken reproduction of the Declaration of Independence — and like that worthy document it's filled with text, in small, difficult-to-read lettering. One evening we had to whip out our Peepers (those wallet-size magnifying glasses, so no, it's not what you think) to be able to read the menu. Rarely do you see so many choices except at Chinese restaurants, and when a kitchen must turn out such a broad range of dishes, you wonder if it isn't trying

to spread too little butter over too much bread.

But you don't get bread at Piqueo's: You get little dishes of crispy, spicy chickpeas, tossed with scallion mince and some mild white vinegar. They're no good for sauce reclamation, but they are addictive. You empty the dish and another soon appears, and by the time you've emptied that, you are presented with a platter of seviche, maybe the mixto version (\$17), an embarrassment of peeled shrimp, sea scallops, mussels, yam chunks, kernels of Peruvian corn, and a few slivers of fresh ginger bathing in a glow-in-the-dark sauce of lime juice and two kinds of chili pepper, rocoto and aji limo. The sauce was almost like a distillate of V-8 juice, and when the seafood was gone, we poured the remnant into a cordial glass and made a small toast to the next course.

After such puckering heat, a bit of aromatic sweetness is indicated. How about a salad of quinoa (\$9) — the grain of the Inca — perfumed with mint? I was expecting something like couscous, but the salad was a real salad: a bowlful of mixed greens, with the cooked quinoa scattered like cheese crumbles over the lettuces and a lively but well-mannered supporting cast

of halved black olives, red bell pepper julienne, and more Peruvian corn kernels tossed into the mix. Vinaigrette: lush and balsamicky, a hint of caramel sweetness.

As familiar as Peruvian corn (a.k.a. cancha) may have become in recent years, at least to those who haunt Peruvian restaurants, its appearances have remained confined (in my experience) to off-the-cob bit parts. But Piqueo's offers cancha steamed on skewered cobs (\$9) in a fabulous, turmeric-yellow aji sauce. The corn itself was a little bland (though it doesn't stick in your teeth the way the ordinary kind can), but the sauce was so good that we pleaded for, and were brought, a plate of toasted baguette rounds to clean it up with.

Bread recurred (in a kind of late-inning rally) as part of a fried-smelt sandwich (\$9) enlivened by sprigs of fresh cilantro. Smelt is a fresh-water fish not often seen in restaurants around here — I associate it with the Great Lakes and early-spring fishing expeditions by night along Chicago's lakefront — but there is a variety native to the Sacramento-San Joaquin Delta, so it's not necessarily an exotic delicacy.

Also not exotic delicacies, but delicious all the same, are calamari tubes (\$19), closed off at one end

like pastry piping bags, filled with chorizo, and grilled. The tubes (which look like elongated dreidels) are plated with broad, flat white beans, a jumble of watercress, and yet another wondrous sauce, this one called chupe.

If there is a slight letdown, it has to do with the dessert menu. Many of the usual suspects can be found here, from alfajores (the little cookies) to suspiro to passion-fruit mousse. After some squabbling ("Gentlemen, draw your Peepers"), we settled on the chocolate cake (\$10) with ice cream. The ice cream, made with lucuña, a tropical fruit native to Peru, was a pretty orange-pink color but disappointingly granular, which suggested it had melted and been refrozen. The cake, on the other hand, a disk held within a rim of crushed nuts, was outstanding: a mousse cake, smooth and dense as night. No sauce needed. **SFBG**

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A small beef

In my years of traversing the Divisadero Summit, that land of cloud-minders at the very crest of Pacific Heights, I have sometimes wondered who actually lives in all the pretty houses. Well, Danielle Steele, of course, and her bevy of automobiles, which she seems to collect the way Imelda Marcos once collected shoes. But I don't quite know which palace is hers, nor am I sure which belongs to the writer Robert Mailer Anderson and his Oracle heiress wife. Maybe I'm on the wrong street altogether. But I can tell you that the Japanese Consulate is up there, at the corner of Divis and Vallejo, in a beautiful Italianate mansion, and I know this because I was there a few days ago for a high-end cookout that filled the terrace with charcoal perfume and the large foyer with the faintly briny scent of a whole sea bream on display.

The point of the cookout was to remind the local food cognoscenti that Japan, like Europe, has its venerated, slow food-style traditions, and while sea bream makes lovely sushi, no Japanese foodstuff is more venerated than *wagyu*, the famous, and famously expensive, beef. Slabs of raw *wagyu* — the real stuff, not the US-produced knockoff kind — were on display beside the reddish sea bream, but they gave off no odor; the beefy smells were coming from the charcoal grills outside, where slivers of the meat were being barbecued while the hungry mob waited.

But you could have your *wagyu* raw, too, if you preferred: arranged atop a little rice ball as a form of beef sushi. Either way, you tasted the intense fattiness of the meat. "Marbling" — strata of fat within the muscle itself — is the term often used to describe this effect, but *wagyu* seems to be beyond marbled. The muscle and fat aren't easily distinguishable. Naturally, small portions are in order, since *wagyu* is to ordinary beef what cognac is to wine. It's concentrated and potent, and a tiny amount is plenty. You don't eat *wagyu*, you savor it.

In America, where beef is king and is generally scarfed in large quantities, selling this proposition could be tricky, but the subtle culinary wisdoms of Japan do advise us that slow versus fast food is just one axis of a multipolar conflict. Instead of big food, how about ... small food?

Paul Reidinger
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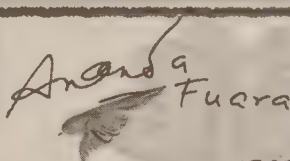


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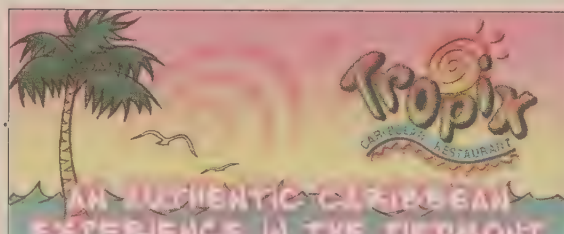
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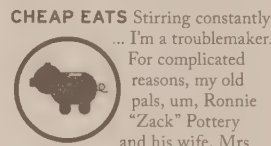


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FOOD + DRINK

Shitloads of Money

By L.E. Leone
le_chicken_farmer@yahoo.com



CHEAP EATS Stirring constantly ... I'm a troublemaker. For complicated reasons, my old pals, um, Ronnie "Zack" Pottery and his wife, Mrs. "Zack" Pottery, were

running from the law. Understand that these are two of the sweetest, law-abidingest people you will ever meet. They live very cleanly, simply, and musically in subrural, um, Idaho, pay taxes, stay sober, write, work, and record at home, go to the doctor, and consume more tea than anyone I know. Their idea of a wild time is to stay up late (as in, like, 11 p.m.) and render jazz standards on melodica and banjo. Sometimes they throw in a little slide whistle, or toy piano ... the sick, twisted deviants! Their closest friends, I swear, are nuns.

Everybody sing: *The hills are alive with the sound of music*. No. It's Idaho, but it ain't like that. And I'm not sure I quite know what I mean, but I have a gut feeling it might be funny, in an over-my-own-head kind of way, so let's stay with it. Just in case.

Everybody sing again: *The hills are alive with the sound of music*.

Sorry. The reason I'm stalling is because I want so very badly to explain *why* my two most clean-living friends ever, anywhere, were fugitives from (in)justice for a week. It's so exciting and ridiculous. Surely it will make great copy. And yet, I have to be careful, don't I?

Suffice it to say, as vaguely as possible, that people with shitloads of money can do basically whatever they want to people without squat, or very little, at any rate — like maybe some musical instruments and herbal tea. Everybody knows this, right?

But it's even more twisted than that. Woohoo!

To make a long story short, as Ronnie "Zack" himself is fond of saying, someone with shitloads of money takes someone else with shitloads of money to court over, say, shitloads of money, or custody of kids, or it could be anything, really. The point is that clever, ruthless lawyers with shitloads of money start playing shitloads-of-money hardball with each other over shitloads of money, and the next thing you know, nun-hugging, starving-artistic innocents with a fear of flying are about to be subpoenaed to appear in a courtroom many states away to testify against a third person with shitloads of money who is not even materially involved in the case

of Shitloads of Money vs. Shitloads of Money.

So let's say that this third person with shitloads of money would prefer not to see Shitloads of Money winning shitloads of money off of Shitloads of Money, if only because in the process his own good name, Shitloads of Money, stands to be destroyed and he may, for example, lose the respect of loved ones who may or may not already have lost respect for him years ago. In any case, it's too much to risk for someone with shitloads of money, so he generously suggests to said nun huggers that they must certainly be under stress and could use a vacation.

Oh, it's so convoluted and other-worldly. It's enough to boggle a little chicken farmer's tiny brain. Which is partly my fault, because as soon as I saw Mr. and Mrs. "Zack" Pottery in their his-and-hers false mustaches at a discreet little hotel in My Hometown, California, I asked them please not to tell me too much about what was going on, so that I might write about it more accurately.

As a result, you probably know more about this case right now than I do. All I know is that Shitloads of Money vs. Shitloads of Money + Shitloads of Money — False Mustache-Sporting Nun Huggers = Fun for Chicken Farmers.

Breakfast was on them. Lunch was on them. Dinner was on them. Gas was on them. And as it gradually dawned on me that "on them" likely didn't really mean on them so much as on *them*, I started suggesting fancier and fancier places. Places that chicken farmers and musicians don't generally get to eat at.

And in this way, in my own imagination at least — which counts! — I had the small satisfaction of sticking it to Shitloads of Money.

My new favorite restaurant is the Willow Wood Market up here in Graton. It's the kind of place where I would never be able to afford to go, myself. It ain't cheap eats: in other words, you'll spend \$15-\$25 on a dinner entrée. But on special occasions, like your birthday or surprise out-of-town visitors wearing false mustaches and picking up checks.... It serves pretty basic, unpretentious, comfortable, and great food like risotto with scallops, rock shrimp with polenta, and grilled flat iron steak. **BBB**

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Boogaloo's 3296 22nd St. 415/824-3211	La Provence 1001 Guerrero St. 415/643-4333	Dolores Park Café 501 Dolores St. 415/621-2936
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Namu Restaurant 439 Balboa Street 415/386-3882	Farina 3560 18th St. 415/864-4033	Bi-Rite Market 3639 18th St. 415/241-9760
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Weird Fish 2193 Mission St. 415/863-4744	Morty's Delicatessen 280 Golden Gate Ave. 415/567-3354	Duboce Park Cafe 2 Sanchez St. 415/ 621-1108
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Rotee 1400 Haight St. 415/279-0311	Kiji Sushi Bar & Cuisine 1009 Guerrero St. 415/282-0400	Burger Joint 807 Valencia St 415/255-6767
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Alive! 1972 Lombard St. 415/923-1052	Atlas Cafe 3049 20th St. 415/648-1047	Pho 84 354 17th Street 510/832-1338
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yelp **GUARDIAN**

Velvet atmosphere, polyester food

GOOD SEATS, LAME EATS Our reservation was late, the table was still dirty when we sat-down, utensils never showed until after our food, the margarita was more Rita than tequila, and the chile rellenos were not. But the electric sex glow of crimson velvet and soft candle lighting, our cozy round booth, and the vivacious Mission crowd begging for more sour-mix-satiated margaritas all made the Velvet Cantina enduring, if not enjoyable. Besides, any bad mixed drink can be fixed with a double shot splashed with the aforementioned overly-sweet concoctions.

So I was forced to eat my friend's carne asada — which was divine — because my chicken mole was so sweet it tasted more like chicken morsel, and we mixed our own libations tableside. I guess participating in the process is part of the fun — isn't that why fondue is the phenomenon it is? — but this was something else. I most definitely won't go back for the grub, but I won't hold the bartender's heavy pour against the indiscriminate agaves nectar. The red walls were more scrumptious than the food, and while many palates might want to boycott most of the cuisine, the asada and nachos are enough to keep you sane.

Plus, booze is still booze, from whatever bar you choose. The vibrations from the excessively loud music had me strapping on my party shoes before our second round, and from our window side booth, I eventually found myself loving this place. Then again, tequila has that effect on me. (Colleen McCaffrey)

Velvet Cantina Mon.-Thurs., 5-10:30p.m., bar til 12 a.m.;

Fri.-Sat., 5-11 p.m., bar until 2 a.m.; Sun. 5-10:30pm., bar until midnight

3349 23rd St., SF. 648-4142, www.velvetcantina.com.

Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reindinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

B Breakfast
BR Saturday and/or Sunday brunch
L Lunch
D Dinner

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DOWNTOWN/EMBARCADERO

Cortez has a Scandinavian Designs-on-acid look — lots of heavy, weird multicolored mobiles — but Pascal Rigo's Mediterranean-influenced small plates will quickly make you forget you're eating in a hotel. (Staff) 550 Geary (in the Hotel Adagio), 292-6360, cortezrestaurant.com. Mediterranean, B/D, \$\$, AE/DC/DISC/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (Staff) 121 Spear, 543-4001, thecosmopolitancafe.com. American, L/D, \$\$, AE/DC/MC/V.
Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that could be the world's most luxurious tent. There is a vegetarian tasting menu and an extensive, remarkably pricey wine list. (PR, 2/05) 777 Sutter, 673-7779, fleurdeleysf.com. French, D, \$\$\$, AE/DC/DISC/MC/V.

Fog City Diner still doesn't take American Express but does still serve a tasty polyglot menu in a romantically dining car-like setting. (Staff) 1300 Battery, 982-2000, fogcitydiner.com. Eclectic/American, B/L/D, \$\$, DISC/MC/V.
Il Fornaio offers a spectacular setting (complete with terrace and tinkling fountain), simple and elegant Italian cooking, first-rate breads, and spotty service. (Staff) 1265 Battery, 986-0100, ilfornaio.com. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Gary Danko is an exercise in symmetries, with food, ambience, and service in a fine balance. Danko's California cooking is distinctive, but the real closer is the cheese cart, laden with the exquisite and the rare. (Staff) 800 North Point, 749-2060, garydanko.com. California, D, \$\$\$, AE/DC/DISC/MC/V.

NORTH BEACH/CHINATOWN

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus, 981-4664, Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway, 982-6223, enricosf.com. Mediterranean, L/D, \$\$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (Staff) 15 Columbus, 956-5528, Italian, L/D, \$\$, MC/V.
House of Nanking never fails to garner raves from restaurant reviewers and *Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny, 421-1429. Chinese, L/D, \$.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrees. Khoresht bademjan was a delectable, deep red stew of tomato and eggplant with a rich, sweet, almost chocolatey undertone. (Staff) 470 Green, 362-8286, maykadehrestaurant.com. Persian, L/D, \$, MC/V.

SOMA

CoCo500 channels something of the spirit of its predecessor, Bizou — at least in the matter of interesting Cal-Med food and a menu that emphasizes the seasons. The Provençal look is gone, though, replaced by plenty of blond wood and spot lighting. (PR, 2/08) 5000 Brannan, 543-2222, www.coco500.com. California/Mediterranean, L/D, \$\$\$, AE/DC/MC/V.

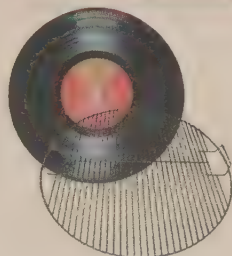
Fly Trap Restaurant captures a bit of that old-time San Francisco feel, from the intricate plaster ceiling to the straightforward menu: celery Victor, grilled salmon filet with beurre blanc. A good lunchtime spot. (Staff) 606 Folsom, 243-0580, flytraprestaurant.com. American, L/D, \$\$, AE/DC/MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes. The paella roll is a small masterpiece of food narrative; the frittes are superior. (Staff) 570 Fourth St. 543-0573, fringalef.com. French/Basque, L/D, \$\$, AE/MC/V.

India Garden indeed has a lovely garden and an excellent lunch buffet that does credit to South Asian standards. (Staff) 1261 Folsom, 626-2798, indiagarden.com. Indian, L/D, \$, AE/DC/DISC/MC/V.

CONTINUES ON PAGE 60 »

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NOB HILL/RUSSIAN HILL

La Folie could be a neighborhood spot or a destination or both, but either way or both ways it is sensational: an exercise in haute cuisine leavened with a West Coast sense of informality and playfulness. There is a full vegetarian menu and an ample selection of wines by the half bottle. (PR, 2/06) 2316 Polk. 776-5577. lafolie.com. French, D, \$\$\$, AE/DC/DISC/MC/V.
Grubstake might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguica. If you crave caldo verde at 3 a.m., this is the place. (Staff) 1525 Pine. 673-8268. sgrubstake.com. Portuguese/American, B/L/D, \$, cash only.

Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (Staff) 2323 Van Ness. 885-6116. matterhornyguides.net. Swiss, \$\$, D, AE/DC/DISC/MC/V.
Miller's East Coast Deli doesn't look like a New York deli (too much space, air, light), but the huge, fattily satisfying Reubens, platters of meat loaf, black-and-white cookies, and all the other standards compare commendably to their East Coast cousins. (Staff) 1725 Polk. 563-3542. millersdelisf.com. Deli, BR/L/D, \$, MC/V.

CIVIC CENTER/TENDERLOIN

Breezy's adds a nice value option to those seeking a preperformance dinner near the Civic Center. The Cal-Asian food is skillfully prepared, service is friendly and adept, and the roomy, calmly decorated space handles the ebb and flow of human tides without struggling. (PR, 2/08) 409 Gough. 552-3400. www.breezysf.com. California, L/D, \$\$, AE/DC/MC/V.
Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (Staff) 687 McAllister. 673-9953. indigo-restaurant.com. California, D, \$\$, AE/MC/V.
Jardiniere combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (Staff) 300 Grove. 861-5555. jardiniere.com. California, D, \$\$\$, AE/DC/DISC/MC/V.
Mangosteen radiates lime green good cheer from its corner perch in the Tenderloin. Inexpensive Vietnamese standards are rendered with thoughtful little touches and an emphasis on the freshest ingredients. (PR, 11/05) 601 Larkin. 776-3999. Vietnamese, L/D, \$, cash only.

HAYES VALLEY

Hayes Street Grill started more than a quarter century ago as an emulation of the city's old seafood houses, and now it's an institution itself. The original formula — immaculate seafood simply prepared, with choice of sauce and French fries — still beats vibrantly at the heart of the menu. Service is impeccable, the setting one of relaxed grace. (PR, 7/06) 320 Hayes St. 863-5545. hayesstreetgrill.com. Seafood, L/D, \$\$\$, AE/DC/MC/V.
Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (PR, 5/05) 131 Gough. 252-1369. saucsf.com. California, D, \$\$, AE/DC/MC/V.
Suppenkuche has a Busvan for Bargains, butcher-block food that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes. 252-9289. suppenkuche.com. German, BR/D, \$, AE/MC/V.

CASTRO/NOE VALLEY/GLEN PARK

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (Staff) 683 Chenery. 337-8537. www.chenerypark.com. American, D, \$\$, MC/V.
Chow serves up an easy Californian blend of American and Italian favorites, with a few Asian elements thrown into the mix. (Staff) 215 Chertoff. 552-2469. www.chowfoodbar.com. California, L/D, \$, MC/V.
La Ciccia offers the distinct cuisine of Sardinia — Italian yet not quite — in an appealingly subdued storefront setting in outer Noe Valley. Pizzas are excellent, and the food is notably meaty, though with some lovely maritime twists. A unique and riveting wine list. (PR, 6/06) 291 30th St. 550-8114. Sardinian/Italian, D, \$\$, MC/V.
Clay Oven brings good Indian cooking to Noe Valley, where it is both welcome and overdue.



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- APR 10 Wine Tasting & Live Band Dance, Los Gatos
- APR 11 Spring Ball, Santa Clara
- APR 11 - APR 14 Singles Mega-Cruise, Baja
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Café/Restaurant/Catering

The once-cursed space on outer Church has been handsomely done over (including a retrom of the facade in red granite), and the kitchen is mostly careful about freshness. Excellent tandoori chicken. (PR, 12/07) 1689 Church. 826-2400. www.indiacajoven.com. Indian, L/D, \$, AE/DC/DISC/MC/V.

HAIGHT/COLE VALLEY/ WESTERN ADDITION

Magnolia Pub and Brewery A mellow atmosphere and beers that taste distinctly hand crafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, and pizzas, along with some unexpected Cal Fusion like grilled soy-sauce eggplant. (Staff) 1398 Haight. 864-PINT. Brew pub, BR/L/D, \$, AE/MC/V.

Metro Kathmandu is an improbable jewel serving traditional but stylish Nepalese cooking (with definite Indian and Chinese influences) in a vividly boho-chic setting. If you think dad is boring, try it here. (PR, 10/07) 311 Divisadero. 552-0903. www.metrokathmandu.com. Nepalese/Indian, BR/D, \$\$, MC/V.

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (Staff) 775 Frederick. 681-4355. Vegetarian/Indian, L/D, \$, MC/V.

Nickie's is an Irish-accented pub that serves a knockout jambalaya along with other bayou specialties, such as shrimp cakes. If all that pepper doesn't appeal, there's a good mac and cheese and a trio of interesting little burgers with good fries. (PR, 12/07) 466 Haight. 255-0300. www.nickies.com. Cajun/creole/American, D, \$, AE/MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (Staff) 500 Haight. 255-6000. Indian, L/D, \$, MC/V.

Rotees isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (Staff) 400 Haight. 552-8309. www.rotees.com. Indian/Pakistani, L/D, \$, MC/V.

1300 on Fillmore brings a Mecca-by-way-of-New Orleans note to the rapidly changing Fillmore District. Chef-owner David Lawrence's "southern American" cooking skillfully blends notes of earthiness and sophistication, and the restaurant's mood is festive but not overwhelming. (PR, 12/07) 1300 Fillmore. 774-7100. www.1300onfillmore.com. American/soul, D, \$\$\$, AE/MC/V.

MISSION/BERNAL HEIGHTS/ POTRERO HILL

Conduit feels very downtown, from the copper and steel details that contribute to the decor to the seasonal food subtly enriched with butter and cream. Except it's located in the Mission. (PR, 3/08) 280 Valencia. 552-5200. California, D, \$\$, AE/DC/DISC/MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pastaomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia. 206-2086. Italian, D, \$, cash only.

Esperanto is as authentic a Spanish-style tapas restaurant as you'll find in San Francisco, but even better — the paella is good! (PR, 4/07) 3295 22nd St. 282-8867. Spanish/tapas, L/D, \$, AE/DC/MC/V.

Farina Focaccia and Cucina Italiana brings a Ligurian note to the already notable food corridor along 18th Street in the Mission. Seafood is handled with imaginative skill, and the house-baked breads and focaccia are exceptional. (PR, 8/07) 3560 18th St. 565-0360. www.farinafoods.com. Italian, L/D, \$\$\$, AE/DC/DISC/MC/V.

Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission. 648-7600. www.foreigncinema.com. California, D, \$\$, AE/MC/V.

Fritz serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. (Staff) 590 Valencia St. 863-8272; also at Ghirardelli Square. 928-3990. fritzfrs.com. Belgian, B/L/D, \$, AE/DC/DISC/MC/V.

Front Porch mixes a cheerfully homey setting (with a front porch of sorts), a hipster crowd, and a Caribbean-inflected comfort menu into a distinctive urban cocktail. The best dishes, such as a white polenta porridge with crab, are Rango-worthy, and nothing on the menu is more than \$10. (PR, 10/06) 65A 29th St. 695-7800. www.thefrontporchsf.com. American/Caribbean, BR/D, \$, MC/V.

Herbivore is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. (Staff) 983 Valencia. 826-5657; 531 Divisadero (at Fell). 885-7133. www.herbivorerestaurant.com. Vegetarian, L/D, \$, MC/V.

Jasmine Tea House feels vaguely Italian, with its pastel pink walls and peals of opera floating — from the kitchen, but the classic Chinese cooking is bright and crisp. Avoid the deep-fried stuff. (Staff) 3253 Mission. 826-6288. www.jasmine-teahouse.com. Chinese, L/D, \$, MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission. 334-6699. www.joescablecar.com. American, L/D, \$, MC/V.

Kiji announces itself with red lanterns, one above the door, the rest inside. The food is hipster sushi, immaculate and imaginative, with some interesting cooked dishes thrown in. (PR, 1/06) 1009 Guerrero. 282-0400. www.kijirestaurant.com. Japanese, D, \$\$, AE/MC/V.

La Cafe offers an appealing Mediterranean-New World pastiche of dishes in the heart of the Mission. Much of the food is organic; the mood is casual and welcoming. (PR, 8/07) 2871 24th St. 206-0274. www.lacafe.net. Eclectic, B/L/D, \$, DC/DISC/MC/V.

Last Supper Club is really a trattoria, and an impressive one, from its half-lit reddish-gold interior to its always tasty and sometimes astounding food. Don't miss the Sicilian-style ahi tartare on house-made potato chips. (Staff) 1199 Valencia. 695-1199. www.lastsupperclubsf.com. Italian, BR/D, \$\$, AE/MC/V.

Liberties reinvents the Irish pub for digital times. The food has an unmistakably masculine cast. (Staff) 998 Guerrero. 282-6789. Irish, BR/L/D, \$, AE/DC/DISC/MC/V.

Monk's Kettle matches vegetarian-friendly pub dishes to a wealth of beers from around the world. The result is a powerful draw to Mission cognoscenti. (PR, 2/08) 3141 16th St. 865-9523. www.monkskettle.com. Eclectic/pub, L/D, \$\$, AE/DC/MC/V.

MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

Elia's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. (Staff) 500 Presidio. 441-5669. www.eliasanfrancisco.com. American, B/BR/L/D, \$, AE/MC/V.

Eunice's Cafe is the place to go when you'd rather have a conversation than make a big entrance. Good soups, sandwiches, pizzas, and quiches, with a world of influences. (Staff) 3336 Sacramento. 440-3330. Brazilian/eclectic, B/L, \$, MC/V.

Greens All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (Staff) Fort Mason Center, Bldg A, Marina at Laguna. 771-6222. www.greensrestaurant.com. Vegetarian, L/D, \$\$, DISC/MC/V.

Harris Restaurant is a timeless temple to slices of rib roast, but in other ways too. Uncheap. (Staff) 2100 Van Ness. 673-1888. www.harris-restaurant.com. Steakhouse/American, D, \$\$\$, AE/DC/DISC/MC/V.

Kiss is tiny, industrial, not particularly Anglophonic — and serves some of the best sushi in the city. Warning: the very best stuff (from the specials menu) can be very pricey. (Staff) 1700 Laguna. 474-2866. Japanese, D, \$\$\$, MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill are terrific, though not huge. Bulk up with a fine Greek salad. (Staff) 2373 Chestnut. 409-7111. www.mezessf.com. Greek, D, \$, MC/V.

SUNSET

Ichi-ban Kan Cafe serves sushi, sandwiches, burgers, teriyaki, an all-you-can-eat buffet — are you getting the picture? The winning neighborhood tone is reminiscent of Mayberry, RFD. (Staff) 1500 Irving. 566-1696. Japanese/American, L/D, \$, AE/DC/DISC/MC/V.

Jimisan brings a stylish and value-conscious supperspot to the Nineteenth Avenue road show. Good cooked stuff too. (PR, 8/05) 1380 Ninth Ave. 564-8989. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (Staff) 2545 Ocean. 585-7251. www.jitraithai.piczo.com. Thai, L/D, \$, MC/V.

KL Restaurant is a Hong Kong-style seafood house that presents its wide array of creatures from the deep in an equally wide array of guises. Particularly good: the sampan-style dishes. If you're not in an oceanic mood, the land-based stuff is good too. (PR, 11/06) 4401 Balboa. 751-3338. Chinese/seafood, L/D, \$\$, MC/V.

Ladda's Seaview Thai Cuisine gazes upon the mists and surfers of Ocean Beach. The kitchen divides its attentions between Thai and American standards. Free parking in the always near-empty lot. (PR, 5/05) 1225 La Playa. 665-0185. Thai/American, B/L/D, \$, AE/MC/V.

RICHMOND

Clementine offers comfortable sophistication at a fair price. Free valet parking. (Staff) 126 Clement. 387-0408. www.clementinesf.com. French, BR/D, \$\$, MC/V.

Eva's Hawaiian Cafe re-creates the Hawaiian lunch-plate experience in a Clement Street storefront done up in primary colors worthy of a 1970s-era middle school. The food is excellent and inexpensive, the service skilled and cheerful, the setting immaculate. What's not to like? (PR, 3/07) 731 Clement. 224-2087. Hawaiian, L/C, \$, MC/V.

Jang Soo BBQ could be the best of the city's Korean barbecue restaurants. It's attractively appointed and clean, and the food, while traditional, is notably fresh and prepared with care. The tabletop grills are fun but plenty hot, so don't be shy about using your tongs. (PR, 8/07) 6314 Geary. 831-8282. jangsookoreanbbq.com. Korean, L/D, \$\$, AE/DC/MC/V.

Katia's Russian Restaurant evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crèmeon port is served in a tiny glass shaped like a Cossack boot. (Staff) 600 Fifth Ave. 668-9292. Russian, L/D, \$\$, AE/DC/DISC/MC/V.

BAYVIEW/HUNTERS POINT/ SOUTH

Bella Vista Continental Restaurant commands a gorgeous view of the Peninsula and South Bay from its sylvan perch on Skyline Boulevard, and the continental food, though a little stately, is quite good. The look is rustic-stylish (exposed wood beams, servers in dinner jackets), and the tone one of informal horse-country wealth. (PR, 3/07) 13451 Skyline Blvd., Woodside. (650) 851-1229. www.bvrestaurant.com. Continental, D, \$\$\$, AE/DC/DISC/MC/V.

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Francisco old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (Staff) 423 Grand, South SF. (650) 952-9533. American, B/BR/L, \$, D.

JoAnn's Cafe has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive dishes such as low-fat chicken basil sausage, bagels, and homemade muffins and scones. (Staff) 1131 El Camino Real, South SF. (650) 872-2810. American, B/L, \$.

**BERKELEY/EMERYVILLE/
NORTH**

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the pot stickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. (Staff) 1686 Shattuck, Berk. (510) 981-1213. Japanese/Vegetarian, D, \$, MC/V.

Chez Pannisse may be an old-timer, but a devotion to the best seasonal ingredients (often organic), grilled on its wood-fired open hearth, means the restaurant's distinctive Franco-Cal Italian signature remains unmistakable and unmatched. (Staff) 1517 Shattuck, Berk. Cafe. (510) 548-5049. www.chezpannise.com. L/D, \$\$, restaurant, (510) 548-5525, D, \$\$\$, California, AE/DC/DISC/MC/V.

Christopher's Nothing Fancy Cafe Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. (Staff) 1019 San Pablo, Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

OAKLAND/ALAMEDA

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scrambles, huevos rancheros, and 20 different omelets. (Staff) 4012 Broadway, Oakl. (510) 547-7600. www.mamasroyalcafealameda.com. American, B/L, \$.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carritas, chicken mole), all served in generous portions at moderate prices. (Staff) 3930 E 14th St, Oakl. (510) 533-8818. Mexican, L/D, \$, MC/V.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (Staff) 6048 College, Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V, **spao**

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film

A (Delphine Seyrig, left in left photo) plus X (Giorgio Albertazzi, right in left photo) equals art film history in Alain Resnais's 1961 interpretation of Alain Robbe-Grillet's postmodern novel *Last Year at Marienbad*, where geometric gardens (right) and an endless array of rooms await and entrap would-be lovers.

PHOTOS COURTESY OF RIALTO PICTURES



Déjà vu, times two

Last Year at Marienbad continues to bewitch and bewilder

TAKE ONE With his short film *Night and Fog* (1955), Alain Resnais introduced the world to his idiosyncratic and esoteric filmmaking, while offering an initial glance at his obsessions with memory, time, and space. He would further elaborate on this trio of fixations in his extraordinary debut feature, *Hiroshima mon Amour* (1959). But his second feature, *Last Year at Marienbad* (1961), is where Resnais truly allowed himself to grapple with these issues, as well as with cinematic form.

Because of its enigmatic plot, mysterious characters, and various peculiarities, *Marienbad* has inspired a wide variety of discussions about the nature of time and memory, and about the divisions and links between reality and fantasy. Although such explorations are totally valid, the most striking — and perhaps somewhat neglected — of *Marienbad*'s many wonderfully bizarre features is its treatment of space.

Resnais' choice and use of locations is very imposing. *Marienbad*'s two protagonists — including Delphine Seyrig in only her second feature role — encounter each other at

a hotel, and try to figure out whether they had met and fallen in love at that same place a year ago. The hotel is actually composed from the interiors and exteriors of various grandiose châteaux in Germany. Impressive scales, strictly geometric gardens, and an exhaustive array of rooms immediately give the impression of a sumptuous maze in which one can get trapped and become lost.

Employing repetitive long pans and dolly shots throughout most of the film, Resnais painstakingly observes the hotel's interiors, emphasizing their excessive ornamentation. Endless corridors give way to doorways that yield yet more hallways and living rooms. All of them are decorated to perfection; all of them feel terribly empty, cold, still, and asphyxiating. These images are juxtaposed with shots that similarly observe the hotel's occupants. Clad in their flamboyant Coco Chanel dresses, members of the bourgeoisie are shown aimlessly wondering around the hotel, engaging in commonplace activities and conversations.

By complimenting this visual pattern with eerie organ music, Resnais

achieves a striking effect. As film professor and writer Laura Rascaroli puts it: "The [film recalls] one of the main features of baroque architecture, the use of a superabundance of details and decorative elements as a means of filling up the void and repressing the fear of nothingness, of oblivion, of death."

Few filmmakers manage to treat space as more than mere background. Michelangelo Antonioni is one obvious example. In *Marienbad*, Resnais moves beyond an exploration of the creative possibilities that a film's space has to offer. He goes so far as to use space to actually produce meaning. That idea, perhaps more than anything else, is what this ageless masterpiece is all about. (Maria Komodore)

TAKE TWO To begin, a word for Sylvette Baudrot, "script girl" for Alain Resnais and Alain Robbe-Grillet's arch postmodernist plaything, *Last Year at Marienbad* (1961). Film critics are often guilty of underplaying contributions by screenwriters and cinematographers, but script girls? You'd better believe it with a film as rigorously mathematical as *Marienbad*. Resnais and Robbe-Grillet's creation defies continuity, but it rests heavily on bridges and echoes, its staging directions endowed with interlocking, psychic value — all impossible, one assumes, without Baudrot's attentive supervision. Resnais goofily nods to his obsessive predecessor Alfred Hitchcock when he places a cardboard

cutout of the master of suspense in an early shot. But Baudrot provides the direct link: she was the script supervisor on Hitchcock's 1955 Riviera dalliance, *To Catch a Thief*.

Credentials aside, *Last Year at Marienbad* is an elegant whirlpool, all the more notable for being made amid the fuck-all bluster of the early French new wave. At a sodden grand hotel, "X" (Giorgio Albertazzi) implores "A" (Delphine Seyrig) that they met the previous year and agreed to reconvene away from the watchful eye of A's husband "M" (Sacha Pitoëff). Some of the aspects surrounding these characters seem hopelessly musty, encrusted by decades of swollen undergraduate debate. There is the flattening score, and the famous strategy game that M always wins. Try not to giggle at those scenes in which a character's bulging eyes conjure so many Universal B-movies — indeed, Pitoëff seems to have been cast for his gaunt shape, evocative as it is of Karloff's and Lugosi's past.

And yet, *Marienbad*'s distancing front-line of attack remains a radical proposition: erotic obsession defanged of the eros, and further soured in sounds and images that seem, if not deceitful, then at least unverifiable. At the center of this opaque sphere is Seyrig who, as A, has the unenviable task of making something of being more than a marionette. The film is most symphonic — and terrifying — in those moments when Resnais'

camera movements collude with Albertazzi's direct address, simultaneously conjecturing and ensnaring the imagined A.

Marienbad's chilly core endures despite the extent to which its formalist shock tactics have been assimilated into mainstream productions. In stretching cinematic space-time like so much chewing gum, the film provides a direct link between Louis Feuillade's shape-shifting serials (1913's *Fantômas*, 1915's *Les Vampires*), Stanley Kubrick's gliding horror (1980's *The Shining*, in particular) and latter-day brainteasers like *Memento* (2000), *Being John Malkovich* and *The Matrix* (both 1999). If this is Resnais' unexpected lineage, Seyrig's A keeps a different company. She's still lost in *Marienbad*'s hall-of-mirrors (the last line, like a curse: "Losing your way in the still night, alone with me"). But while there, she might catch a reflection of some kindred spirits: Kim Novak, of course, but also Rita Hayworth, Laura Dern, and least suspecting of them all, Rose in Joseph Cornell's *Rose Hobart* (1936). (Max Goldberg)

LAST YEAR AT MARIENBAD

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www.castrotheatre.com



The Duchess Of Langeais

REVIEW Acclaimed director Jacques Rivette is still at the top of his game with his latest film, adapted from an Honoré de Balzac novella. *The Duchess of Langeais* is an opulent period drama that doesn't feel like one — its story is fresh and alive, and has contemporary resonance. Guillaume Depardieu (Gerard's son) gives a winning performance as the handsome general Armand de Montriveau. Humiliated when he's refused by the Duchess (played flawlessly by Jeanne Balibar), it is only when seeking his revenge that he awakens her love. Photographed by William Lubtchansky, *Duchess* easily has to be one of the most beautiful pictures so far this year. With the richest art direction and wardrobe the genre has to offer, Rivette's new wave sensibility shines through. Existential wit and love à la de Sade bring to life Paris of the 1820s, a juicy setting riddled with hypocrisy and vanity. *Duchess* evokes two films from 1975: François Truffaut's *The Story of Adele H* and Stanley Kubrick's *Barry Lyndon*. Bombarded as we are with blockbuster-style films that are about as personal as a box of cereal, the release of this film is notable. Told almost exclusively in cool blues, Rivette holds up the mirror to our Bonaparte-esque swollen faces, revealing decadence-gone-awry results that wouldn't be out of place in the 21st century. (Jennique Mason)

THE DUCHESS OF LANGEAIS Opens Fri/21 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Sharnal, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 66. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO INTERNATIONAL AMERICAN FILM FESTIVAL

The 26th San Francisco International Asian American Film Festival runs through Sun/23 at the Kabuki, 1881 Post, SF; Clay, 2261 Fillmore, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Camera 12, 201 South Second St., San Jose. Tickets (most shows \$11) and additional information available at www.asianamericanmedia.org. All times pm unless otherwise noted.

WED/19

Clay A Brighter Summer Day 7.
Kabuki "Memory Arcade" (shorts program), 6:45.
Yasukuni 7. "Music Video Asia" 9:30. Option 3 9:45.
PFA Paper Cannot Wrap Up Embers 7. The Voyeurs 8:50.

THURS/20

Kabuki The Home Song Stories 7. "Let's Get Outta Here" (shorts program), 7:15. Always Be Boyz 7:30.
PFA Yi Yi: A One and a Two 7.

FRI/21

Camera Amal 7.
PFA 881 7. The Unseeable 9:15.

SAT/22

Camera Wings of Defeat noon. Death Note

2. Ping Pong Playa 2:15. Santa Mesa 4:30.
Behind Forgotten Eyes 4:45. "310" South Asian International Shorts 2008* 6:45. Happiness 7.
Glory Boy Days 9:15.
PFA Desert Dream 6. Flight of the Red Balloon 8:40.

SUN/23

Camera The Killing of a Chinese Cookie noon.
Traveling With Yoshimoto Nara 2. Three Days to Forever 2:15. "Actually, Love" (shorts program), 4:15. The Unseeable 4:45. Blood Brothers 7. The Voyeurs 7:15. Pretty to Think So 9:15.

OPENING

The Cool School Morgan Neville's jazzy doc takes a look at the history of Los Angeles' postwar art scene, filtered through the Ferus Gallery, where "every opening was like a happening," according to one regular. Aging locals like Ed Ruscha, Ken Price, and Frank Gehry chime in to reminisce about Ferus artists' gallery shows, and the tenor of LA at the time, where the culture was so conservative that envelope-pushing pieces could bring obscenity charges. Gallery cofounder Walter Hopps and his eventual partner Irving Blum also get their due for hosting groundbreaking West Coast shows of artists like Andy Warhol and Marcel Duchamp. As Ruscha remembers, "It was a heart-pounding, romantic scene." This info-heavy film, packed with vintage images, artworks, and endless talking heads (some of whom may be unfamiliar to folks unhooked in art history), throws a lot of details at the viewer. But Ferus' importance as an epicenter of a movement in a specific time and even more specific place is made entertainingly clear. (1:26) Rowle. (Eddy)

Drillbit Taylor Seth Rogan co-wrote this comedy about high school kids who learn to outwit the school bully with the help of a low-rent bodyguard (Owen Wilson). (1:42) Presidio.

The Duchess of Langeais See pick box. (2:17) Clay, Shattuck.

The Hammer Well, what a relief, Adam Corolla's

made it to the big screen. In case your formative years weren't damaged enough by *Lovelace* or you haven't gotten past the girls-jumping-on-trampoline appeal of *The Man Show*, Corolla's back again to mislead and offend. Or is he? Directed by Charles Herman-Wurmfeld, Corolla plays Jerry Ferro, a 40-year-old washed-up boxer turned construction worker who gets an unlikely (ummm, let's try really unlikely) shot at the Olympic gold. In spite of this, you'll probably find yourself pulling for this loser, pee stains and all. With his trusty sidekick Ozzie (Oswaldo Castillo), Corolla thrives on the white, toilet-oriented humor that has made him so marketable. Is watching him get repeatedly punched in the face good comedy? I'm certainly not going to disagree with that. (1:30) Shattuck. (Mason)

Shutter Another Asian-horror remake; this one's about haunted photos. (1:37)

Snow Angels After two strikingly atmospheric features (2000's *George Washington*, 2003's *All the Real Girls*) with scant feel for narrative, and a third (2004's *Undertow*) that attempted starker melodrama to mixed results, David Gordon Green still seems a talent in search of the ideal project fit. *Snow Angels* isn't it, either, though it breaks from his prior Southern settings and is (per Stewart O'Nan's source novel) more conventionally plot-driven. Kate Beckinsale and Sam Rockwell play Annie and Glenn, the most central of several estranged couples here in smalltown Pennsylvania. After their separation, he attempted suicide, failed, and was "born again." But that hasn't rendered him any more stable or trustworthy as a visitational parent to their four-year-old daughter. Meanwhile, waitress Annie is having an affair with the husband (Nicky Katt) of a coworker (Amy Sedaris). Teenage busboy Arthur (Michael Angarano), whom Annie used to babysit, is being courted by classmate Lila (Olivia Thirlby) while dealing with the acrimonious separation of his parents (Griffin Dunne, Jeannette Arnette). *Snow Angels* starts with distant gunshots interrupting marching-band practice, then rewinds some weeks earlier. It doesn't take long to guess where the story is headed. Greene doesn't grasp this semirural milieu as well as prior Southern ones. He doesn't provide the wit or subtlety of a similar exercise like 2007's *Little Children*, ditto the suspenseful and tragic dimensions that he seems to aim for. The story (which probably should have retained its original 1970s setting) compels interest, but doesn't necessarily reward viewers — or the performers. Still, give credit to the director-adaptor for continuing to explore new directions. In fact, his next is a Seth Rogan comedy (!) called *Pineapple Express*. (1:46) Embarcadero. (Harvey)

Summer Palace Directed by Lou Ye and banned by the Chinese government, *Summer Palace* revisits the late '80s through the eyes of headstrong Yu Hong (Lei Hao). A rebellious young woman from a small Chinese town attending college in Beijing, her newfound sexuality seems to mirror what the government is working so hard to suppress. From Tiananmen Square to now, her pursuit of love in a time of budding revolutionary cultural ideals is complicated. Staying true to her desires, she breaks the heart of one man after another. As his heroine suffers at the hands of her own self-inflicted emotional alienation, Ye appears to be revealing some pretty deep-seated truths about the Chinese condition, particularly for modern women. (2:20) Four Star. (Mason)

Tyler Perry's Meet the Browns Tyler Perry prints more money. (1:40) Grand Lake, Shattuck.

Under the Same Moon Patricia Riggins' first feature is a tearjerker that focuses on illegal immigrant Rosario (Kate del Castillo) and her desperate efforts to bring her son Carlos (Adrian Alonso) to America from Mexico. Things get complicated when the young boy's grandmother dies: having nowhere to go, the bold youngster decides to cross the United States-Mexico border to be reunited with his mother. Supposedly, when *Under the Same Moon* premiered at the Sundance Film Festival, it received a standing ovation. Although there are some nice cinematic effects that the movie employs to disorient the viewer by creating a spatial and temporal continuity between distant places — and the director's attempts to show not only Mexicans but also American citizens in trouble are insightful — *Moon* feels more like an attempt to uplift the spirits of illegal immigrants than a meaningful exploration of illegal immigration. (1:59) Piedmont, Shattuck. (Komodore)

ONGOING

Atonement (2:03) Opera Plaza.

The Band's Visit (1:29) Albany, Embarcadero.
The Bank Job (1:50) 1000 Van Ness, Shattuck, SF Centre.

Be Kind, Rewind (1:41) 1000 Van Ness.

CJ7 (1:28) Lumiere, Shattuck.

CONTINUES ON PAGE 64 >>

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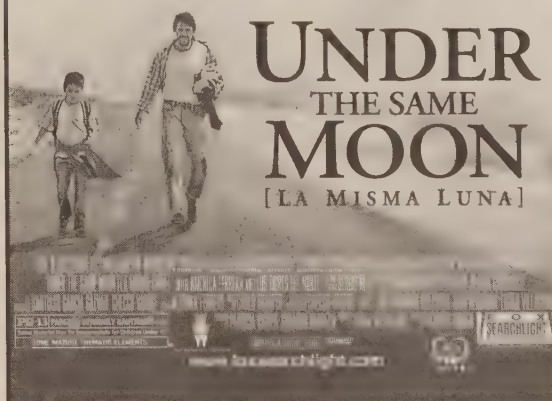
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College Road Trip (1:38) 1000 Van Ness, Shattuck.
The Counterfeits (1:38) Albany, Embarcadero, Piedmont.

Definitely, Maybe (2:07)

Four Star, SF Centre.

The Diving Bell and the Butterfly (1:52) Smith Rafael.

Doomsday Haunted by the memory of a

mother left behind when she was evacuated

from "Reaper virus"-plagued Scotland, military

police Major Sinclair (Rhona Mitra) is more than

game to re-enter the "contaminated zone" 27

years later, in the year 2035. A new outbreak

threatens London, and the discovery of survivors

in Glasgow means there must be some cure after

all. If Sinclair can find it and bring it home, England

might be saved! You've seen this movie before,

particularly when it was called *Escape from New*

York (1991), *28 Days Later* (2002), and anything

in which Mills Jovovich or Kate Beckinsale ran

around kicking ass in a black leotard. Of course,

if you were looking for originality, you wouldn't

be hitting the multiplex too often these days.

would you? What matters here is that director Neil

Marshall (of vigorous Brit horror actioners, 2005's

The Descent and 2002's *Dog Soldiers*) graduates

to bigger scale popcorn thrills here with a whole

lotta oomph. He knows how to make yet another

narrow escape pretty hair-raising, and a gory

moment (of which there are plenty) really splat the

bull's-eye. He stages a shamelessly imitative *Road*

Warrior (1991), *28 Days Later* (2002), and anything

as good as the original movies. With a less derivative

script, this could have been an instant pulp classic.

As is, it's still one not-so-guilty pleasure. (2-04) SF

Centre, Shattuck, 1000 Van Ness, (Harvey)

Dr. Seuss' Horton Hears a Who! On the spectrum

of recent crimes Hollywood has committed against

Dr. Seuss' sacred texts, *Horton Hears a Who!*

is superseded by its live-action predecessors. While

this tolerably charming fable about loyalty may

appear to modern day young'uns, it is squarely

guilty of watering down the whimsy of Seuss' clas-

sic work. *How the Grinch Stole Christmas* (2000)

star Jim Carrey voices Horton, a cheery elephant

who, while stomping about the jungle of Nool, hears

noise emanating from a tiny speck. This chatter

springs from Whoville, a microcosmic city whose

bumbling mayor (Steve Carell) entrusts Horton to

deliver its residents to a safeguarded new dwell-

ing. Horton and the Mayor must contend with

disgruntled elders — a petulant kangaroo (Carol

Burnett) and Whoville's town council, respectively

— to achieve their goal, all in the defense of friend-

ship and imagination. While dynamic animation,

solid voiceover, and rhyming couplets lifted direct

from Seuss buoy *Horton*, the film lacks a certain

intangible affection that makes the children's book

sparkle. The closing REO Speedwagon-inspired

musical number is an atrocity almost as unforgiv-

able as Mike Myers in a catsuit. (1-28) Grand Lake,

1000 Van Ness, Orinda, Presidio, (Heidi Atwal)

4 Months, 3 Weeks and 2 Days (1:53) Opera

Plaza.

Funny Games (1:52) 1000 Van Ness, Shattuck.

Girls Rock! (1:30)

Embarcadero, Shattuck.

Honeydripper (2:03) Smith Rafael.

In Bruges (1:47)

Embarcadero, Presidio.

June (1:32)

Shattuck.

Lagerfeld Confidential (1:29)

Roxie.

Married Life (1:38) Empire, Shattuck.

Miss Pettigrew Lives For a Day (1:51) California,

Empire, Orinda, Piedmont, Presidio.

Never Back Down Starring Sean Faris, Cam

Gigandet, and Djimon Hounsou (whose sweaty

hunkness the film sleazily takes advantage of),

Never Back Down is a mixed martial arts brawling

extravaganza that many critics have compared to

The Karate Kid (1984) and *Fight Club* (1999)

— though this troubled-teenager-meets-wise-

martial-arts-mentor flick by Jeff Wadlow (*Cry*

Wolf) isn't half as good as those two films. The

fast-paced editing and never-ending music, most

probably employed to make the countless training

scenes less boring, allow very little space for the

film (as well as the viewer) to breathe. But *Never*

Back Down fails even in those rare occasions

that the protagonists don't need to prove their

manhood by beating each other up, because it

turns into a cheese drama where each one of the

characters has to deal with their personal yet clichéd

demons. The ending feels terribly rushed and

unjustified. (1:50) 1000 Van Ness, (Komodore)

No Country for Old Men (1:56)

1000 Van Ness, Shattuck.

The Other Boleyn Girl (1:54) California, Empire.

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Walnut Creek, Cinemark Century Downtown Walnut Creek 14

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Human Rights Watch Film Festival: **The City of Photographers** (Mardones, 2006), Thurs, 7:30, SFBG

FILM

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Schedules are for Wed/19-Tues/25 except where noted. Director and year are given when available. Double features are marked with a +. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF: www.atasite.org, \$6-10. "The Revival House Queer Cinema: **Black Lizard** (Fukusaku, 1966), Wed, 8. The Zag Men present: **Koyaniscats: Life Out of Balance** (Reggio, 1983), Fri, 8. With live score by the Zag Men. "Other Cinema:" experimental films using artistic projection by Vicki Bennett, Chickenfish, and more, Sat, 8:30, NR25. Talbot Tagora, and Noel Von Harmonson, live music, Mon, 7:30.

CASTRO 429 Castro, SF: (415) 621-6120, www.castrotheatre.com, \$6-9. SF Sketchfest presents: "A Salute to Gene Wilder": **Young Frankenstein** (Brooks, 1974), Wed, 6:30. With Wilder in person. **Last Year at Marienbad** (Resnais, 1961), March 21-27, call for times.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael: (415) 454-1222, www.cbfilm.org, \$5.50-9.25. **The Diving Bell and the Butterfly** (Schnabel, 2007), call for dates and times. **Honeydripper** (Sayles, 2007), call for dates and times. **Paranoid Park** (Van Sant, 2007), call for dates and times. **The Year My Parents Went on Vacation** (Hamburger, 2007), call for dates and times. **Third Monday in October** (Roth, 2006), Wed, 7. "Honoring David Lean": **Brief Encounter** (1945), Fri, 4:30, and Mon, 7:15. **The Bridge on the River Kwai** (1957), Fri, 7:15, and Sat, 3. **Lawrence of Arabia** (1962), Sat, 7:15, and Sun, 2. **Blithe Spirit** (1945), Sun, 7:15, **Summertime** (1955), Tues, 7:15.

CINEMA HEAVEN ENCORE Melt Cafe, 700 Columbus, SF: barbell4@aol.com. Free. Classic US and foreign films, Tues, 7.

CLAY 2263 Fillmore, SF: (415) 346-1124, www.landmarkafterdark.com, \$9.50-10.50. "Late Night Picture Show": **Lost Highway** (Lynch, 1997), Fri-Sat, midnight. With writer Barry Gifford in person at the Sat show.

COLLEGE OF MARIN Olney Hall, Room 96, 835 College, Kentfield: (415) 485-9348, ext 7348. Free. College of Marin International Film Festival: **Nanna's Trip** (Lee, 2007), Fri, 7.

EXIT THEATRE 156 Eddy, SF: (415) 673-3847, www.theexit.org, \$5. "Scapes from the Blue Planet": short films by Mark Negro, Wed, 7:30.

HUMANIST HALL 390 27th St, Oakl: www.humanisthall.org, \$5. **Horns and Halos**, Wed, 7:30.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF: (415) 788-7142, www.sfilc.org. Free. "Pietro Germi, the Latin Lover": **The Birds, the Bees, and the Italians** (Germi, 1965), Tues, 6:30.

MECHANICS' INSTITUTE 57 Post, SF: (415) 393-0100, rspv@millibary.org, \$10. "Comic Relief": **All of Me** (Reiner, 1984), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk: (510) 642-5249, www.bampfa.berkeley.edu, \$5.50-9.50. "Film 50": **Wild Strawberries** (Bergman, 1957), with a lecture by Marilyn Fabe, Wed, 3. San Francisco International Asian American Film Festival, Thurs-Sat. See film listings for schedule. "Matinees for All Ages": **National Velvet** (Brown, 1944), Sat, 3. "The Magnificent Orson Welles": **Macbeth** (1948), Sun, 2. **Othello** (1948-52), Sun, 4:30. Film on Film Foundation presents: **Guns of the Trees**, Sun, 7; **The Brig**, Sun, 8:45.

RED VIC 1727 Haight, SF: (415) 668-3994, \$5-8.50. **Walk Hard: The Dewey Cox Story** (Kasdan, 2007), Wed, 2, 7:15, 9:20. **The Orphanage** (Bayona, 2007), Thurs-Sat, 7:15, 9:25 (also Sat, 2, 4:15). **Ten Questions for the Dalai Lama** (Ray, 2006), Sun, 2, 4, 7:15, 9:15. **War Made Easy** (Alper and Earp, 2007), Mon-Tues, 7:15, 9:15.

ROXIE FILM CENTER 3117 and 3125 16th St, SF: (415) 863-1087, www.roxie.com, \$5-10. **Junjo** (Reitman, 2007), Wed-Thurs, 8:50 (also Wed, 7). **Lagerfeld Confidential** (Marconi, 2007), Wed-Thurs, 6:45, 8:30 (also Wed, 2:45, 4:45).

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF: (415) 357-4000, www.sfmoma.org. \$5, free with museum admission (\$7-12.50). "Non-Western Westerns": **A Girl Is a Gun** (Moulet, 1971), Thurs, 6:30; **Shoaly** (Sippy, 1975), Sat, 3.

VICTORIA THEATRE 2961 16th St, SF: (415) 863-7576, www.victoriatheatre.org, \$10. "Spike and Mike's Sick and Twisted Festival of Animation," Thurs-Sat, 7 and 9pm, Through May 10.

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Balboa 38th Ave/Balboa. 221-8184. www.balboamovies.com
Bridge Geary/Blake. 267-4893. 777-FILM, #025.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay 267-4893. 777-FILM, #096.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893. 777-FILM, #154.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kubuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893. 777-FILM, #097.
Metreon Fourth St/Mission. 1-800-FANDANGO, #705.
Metro Union/Webster. 931-1695.
1000 Van Ness 1000 Van Ness. 1-800-231-3307
Opera Plaza Van Ness/Golden Gate. 267-4893. 777-FILM, #028.
Presidio 2340 Chestnut. 776-2388.
San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.
Stonestown 19th Ave/Winston. 221-8182.
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Parkway 1834 Park, Oakl. (510) 814-2400.
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California Kittredge/Shattuck, Berk. (510) 464-5980. 777-FILM, #015.
Elmwood 2966 College, Berk. (510) 649-0530
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
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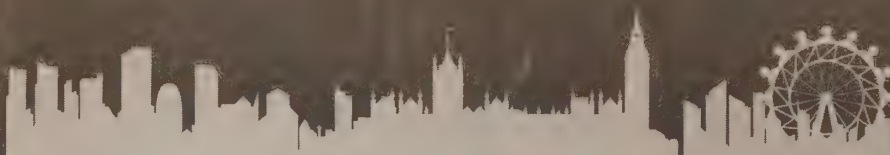
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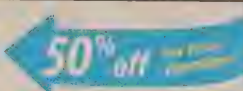
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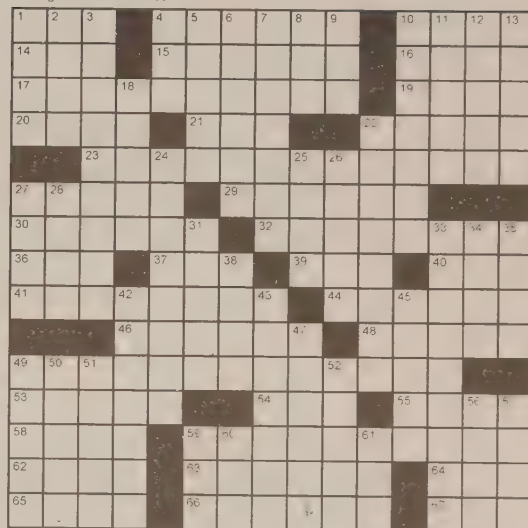
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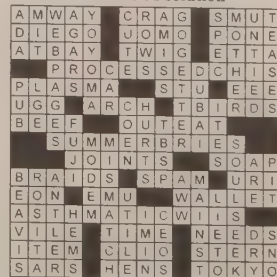


Across

1. "Er" relatives
4. Allen and Coen
10. J.S. or P.D.Q.
14. Stolen
15. Thing made at a fork in the road
16. Do with a pick
17. Street near Centaur Way?
19. Be aimless
20. Devo's "Jocko"
21. Wowed crowd's reaction
22. Steak choice
23. Razor?
27. Dressing spot?
29. "Raining Blood" band
30. Tsar known as "the Terrible"
32. Erodes
36. Stick on the mat
37. Score more than
39. "That's funny ..."
40. Back in time
41. Full
44. Twisted
46. French family members
48. Peanut butter cup creator Harry Burnett
49. Team logo?
53. Made over
54. Durham sch.
55. Inkling
58. Berkeley Bowl veggie
59. Entertainment for all children?
62. Hot times on the Riviera
63. Indian city noted for its dosas
64. Mini
65. Island drama
66. Squinted
67. Org. implicated in a wiretapping scandal

18. Late-night staple, casually
22. Jeans go-with
24. Musher's event
25. Sound that may wake a new parent
26. Data amounts
27. Tastes
28. Shoe brand once endorsed by Scottie Pippen
31. Leader chooser
33. Weaken, in a way
34. Years and years
35. Yesteryear
38. Wavy style
42. Least sure
43. Dom who voiced Pizza the Hutt in "Spaceballs"
45. Movie recommender's suggestion
47. Garage door device
49. Classic nerd
50. "Keen!"
51. Sits at a light
52. Yonder
56. Watches
57. Out on the Pacific
59. Authority on diamonds?
60. Scientist Bill with a show on PBS
61. Crossed (out)

Last week's solution



Down

1. Head-shaking reply
2. What Phil Spector made many of his recordings in
3. Nicotine or caffeine, e.g.
4. Green prefix
5. Hurt, as a thumb hit by a hammer
6. Prizes and such
7. Mask feature
8. Barracks fig.
9. Add a patch to, perhaps
10. A Bush
11. Brewing
12. Twist, as one's neck
13. Character voiced by Dan Castellaneta

Call (330) 328-3264 for free hints to this week's puzzle

MARCH 19-MARCH 25

ARIES

March 21–April 19

This is an important week to let your supersharp mind be influenced by intuition and other emotional ways of knowing. It's also a great time to get romantic. Be aware that your best game is one that displays a big heart and sensitivity, not a know-it-all brainiac attack.

TAURUS

April 20–May 20

We see that your life is out of control, and that you'd like to get it back in the grip of your loving yet firm hand. The best way to make this happen is to be patient and tender in your behavior towards others. Fill yourself with good energy and you'll get where you want to be.

GEMINI

May 21–June 21

It is of the utmost importance that you do not allow your insecurities to enable selfish behavior. But we also don't want to see you prodded in the other dumb direction and ignore your own needs completely. Get clear about where you're at and what's going on.

CANCER

June 22–July 22

Time to move through old and deep emotional crap. But there's so much shit to slog through that your trip will require more time than you have, and that's going to suck. Don't let frustration prevent you from making whatever progress you can.

LEO

July 23–Aug. 22

There is a difference between being intentionally hopeful and walking out your front door smiling like a Pollyanna on ecstasy. Don't fake anything. Work on getting to the place within yourself where you can truly access some honest optimism, and proceed from there.

VIRGO

Aug. 23–Sept. 22

There's real potential for positive movement and openings right now, but it looks like the smallest upsets may compel you to say, "Frig it," and hop a train to Frigalonia. We say stay far away from the train platform, even if you have to conjure some healthy distractions.

LIBRA

Sept. 23–Oct. 22

Saturn is picking a fight with Mercury and Venus, which is making life hard for everyone — but perhaps none so much as you, Libra, a mercurial air sign ruled by Venus. You're being clear about what you want but still not getting it. Don't let this inspire you to start force-feeding your truths to resistant listeners.

SCORPIO

Oct. 23–Nov. 21

When the roller coaster of your life flies off the track, don't waste time monitoring your body for fear and stress-based ailments. Instead, take a look at the person seated next to you in the runaway car and see if you both can't find a way to enjoy the ride.

SAGITTARIUS

Nov. 22–Dec. 2

Take your three closest besties, give them a smothering hug, tell them you totally love them, and saturate them in the purity of all your good feelings toward them. Expressing authentic love is your purpose this week.

CAPRICORN

Dec. 22–Jan. 19

You may be focusing obsessively on your current worst-case scenarios. That would be silly. There's a lot of great energy available to help you take control and initiate bold actions, particularly within your relationships.

AQUARIUS

Jan. 20–Feb. 18

We urge you not to fret too much about how things are going to play themselves out. Instead, spend your time imagining how you can take responsibility for your role in creating what you really want in your life. Avoid evil "what ifs" as much as possible and step up to positive action.

PISCES

Feb. 19–March 20

This is one of those existential moments, Pisces, where you have to choose to be loving toward yourself and others because that's truly the best way for you to live. Your kindness to others will benefit yourself more than anyone else. **SPAG**



Edgeward

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

This is my third serious boyfriend. I think I'm his second. He's into fairly hard-core masochism. Not like smack-me-around-a-little-Master masochism, which I'd cheerfully go along with, but shit like choking and knives and fire and no safewords. He's also tried to convince me to fuck him without lube or preparation, which doesn't sound like a good idea to me. He says that he's played like this before, but never to the extent that he wants to. I'm wondering how rough can I get without actually hurting him? Any suggestions for good books or Web sites?

Love,
Gentle Ben

Dear Ben:

Your boyfriend is into "edgeplay," and/or possibly "RACK," (risk-aware consensual kink) the recently named alternative to the long-used and unnecessarily apologetic-sounding "safe, sane, and consensual" label for S-M activity. There's a little essay that explains the distinction between SSC and RACK here: www.leatherroses.com/generalbdsms/medlinssc.htm. But for those who aren't online right now, the idea behind risk-awareness is that you acknowledge that what you're doing is potentially dangerous (rather than pretending that knowledge and precautions can render any activity completely "safe") and agree to accept that before continuing. It doesn't that you have to do dangerous stuff, or that you do your dangerous stuff less safely — far from it. Truly "risk aware" kinksters, after all, are presumably also aware of things like proper technique, good gear, and common sense.

As for how far you can take it, well, that surely depends on which "it" you're talking about. There are a lot of things on your list with a wide variety of potential risks. Knives and fire, for instance, can both be managed with little risk of real harm, assuming you know what you're doing. You can take a class on knifeplay, for one thing; and for another, a very sharp, very clean knife applied lightly to a nice expanse of muscle like the upper arm, thigh, or the ever-popular buttock just isn't that dangerous. Fire, in the form of dripped candle wax, singed arm hair, or flaming swatches of alcohol, can give a similar big-bang-for-small-danger buck, again provided you know what you're doing. Of course, the most experienced, dedicated, total freakazoid sadist I know did kind of set his girlfriend on fire with flaming hand-sanitizer once, and in front of an audience at that — but even they emerged more embarrassed than crispy. For tips and tricks, it's probably best to learn

from an experienced player or take a class, but failing that, Greenery Press's Toybag series (www.greenerypress.com) is probably your best resource.

The no-prep, no lube business is potentially problematic, but I can see how lots of people — really, really experienced people — could actually handle that. Find out if he's one of them. Of course, you could always cheat and put the lube on *you* and never tell him. He can't see back there, you know.

You may have noticed that I didn't include choking in my "not as scary as it sounds" list, and for good reason. Personally, I think choking/breathplay is precisely as scary as it sounds, and I'm generally anti. Unlike practices that might cause a nasty infection or an unsightly scar, breathplay can make you dead in very short order, and completely unpredictably. Jay Wiseman, the emergency medical technician and kink educator who's studied and written about this the most, comes down firmly against it in his well-known article, "The Medical Realities of Breath Control Play," which can be found at www.fetishexchange.org/breath2.shtml. The other authority on such subjects, the much-published Charles Moser, MD, is somewhat more equivocal: when I talked to him about it, he basically said, "It can kill you. I won't tell you not to do it, though. Oh, but it can absolutely kill you, and you'd never see it coming. People have a right to do it, though...." He might have kept on like this — "Kill you! Right to! Kill You! Right to!" — until I slapped him, *Chinatown*-style, but we don't have that sort of relationship. If you and the b-friend are negotiating this stuff, and you'd better be or I'm coming over there and kicking your ass myself, I suggest you agree to oh, I dunno, carve "I LUV BRITNEY" on his chest and flog him through the streets with a flaming medieval flail, but you should refuse, categorically, to choke or black him out. Just say no.

As for playing without a safeword: fine, whatever. You know and he knows that if he were really in trouble he'd manage to communicate this to you, and you would stop what you were doing. No big deal. There's one more thing we haven't covered about consensuality though, and it's a big one for you, the presumptive top: Do you even want to do this? You get to say no too, you know. Call out your own "safeword" if you have to.

Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

By Michelle Tea and Jessica Lanyadoo

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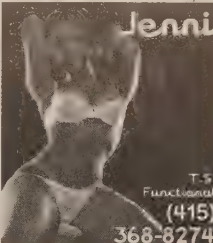
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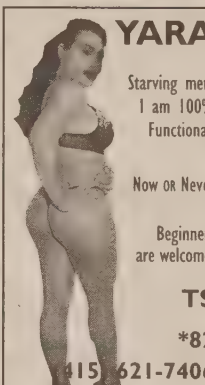
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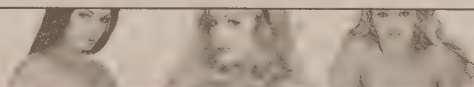
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03091301-00 The following person is doing business as **FETICH! PET CARE OF MOE VALLEY**, 1 Crescent Way #1209, San Francisco, CA 94134. Jesse T. Martinez, 1 Crescent Way #1209, San Francisco, CA 94134. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 2/8/08. Signed Jesse T. Martinez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 8, 2008. **February 27, March 5, 12, 19, 2008.** **L#422205**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03093284-00 The following person is doing business as **CHRISTOPHER COLLINS**, 1112 Sutter St., San Francisco, CA 94109. Sweet Jane Productions LLC, 1112 Sutter St., San Francisco, CA 94109. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 2/19/08. Signed Erica Tanamachi. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 19, 2008. **February 27, March 5, 12, 19, 2008.** **L#422204**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03094031-00 The following person is doing business as **STEVE WILSON GLASS AND STUDIO**, 31 Cuvier St., San Francisco, CA 94112. Steven Tero Wilson, 31 Cuvier St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/20/08. Signed Steven Tero Wilson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Feb 20, 2008. **February 27, March 5, 12, 19, 2008.** **L#422203**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03095182-00 The following person is doing business as **AUDIONIMIA**, 355 8th St. Unit B, San Francisco, CA 94114. World Audio Distribution LLC, 355 8th St. Unit B, San Francisco, CA 94114. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 2/25/08. Signed Nana Sokolova. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on February 25, 2008. **February 27, March 5, 12, 19, 2008.** **L#422206**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309547-00 The following person is doing business as **3000 & DESTINY DESIGN STUDIOS**, 1124 De Haro St., San Francisco, CA 94107. Ryan Jackson and Brandi Hormachea, 1124 De Haro St., San Francisco, CA 94107. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Brandi Hormachea. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 26, 2008. **March 12, 19, 26, April 2, 2008.** **L#422208**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309547-00 The following person is doing business as **3000 & DESTINY DESIGN STUDIOS**, 1124 De Haro St., San Francisco, CA 94107. Ryan Jackson and Brandi Hormachea, 1124 De Haro St., San Francisco, CA 94107. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Brandi Hormachea. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 26, 2008. **March 12, 19, 26, April 2, 2008.** **L#422208**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309726-00 The following person is doing business as **JEFF OAKES DESIGN**, 437 Fulton St., San Francisco, CA 94102. Santiago Rodriguez, 437 Fulton St., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/1/08. Signed Jeffrey M. Oakes. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Yee on March 3, 2008. **March 19, 26, April 2, 9, 2008.** **L#422201**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309741-00 The following person is doing business as **CLEMENT SERVICE CENTER**, 311 12th Ave., San Francisco, CA 94118. Patrick J. Brennan, 311 12th Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/4/08. Signed Patrick J. Brennan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 04, 2008. **March 12, 19, 26, April 2, 2008.** **L#422407**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309835-00 The following person is doing business as **MOUNTAIN SAGE MEDICALS**, 2829 California St., San Francisco, CA 94115. Kelley Breann Mountain, 2829 California St., San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/4/08. Signed Kelley Breann Mountain. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maridney L. Argente on March 6, 2008. **March 12, 19, 26, April 2, 2008.** **L#422402**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309845-00 The following person is doing business as **US ACCESSORIES WORLD**, 3251 20th Ave., San Francisco, CA 94132. Karla Shmuel, 4240 Albany Dr. G212, San Jose, CA 95129. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/6/08. Signed Karla Shmuel. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maridney L. Argente on March 12, 19, 26, April 2, 2008. **March 12, 19, 26, April 2, 2008.** **L#422401**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309930-00 The following person is doing business as **KOTTON KANDY**, 639 35th Ave., San Francisco, CA 94121. Richard Barrett, 639 35th Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/10/08. Signed Richard Barrett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maridney L. Argente on March 10, 2008. **March 19, 26, April 2, 9, 2008.** **L#422504**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **March 13, 2008**. To Whom It May Concern: The name of the applicant is: **1799 RESTAURANTS LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1787 Union St. San Francisco, CA 94112-3427. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE**. Publication date: **March 19, 2008** **L#422503**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **February 25, 2008**. To Whom It May Concern: The name of the applicant is: **NAVELI INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 21-00 Folsom St. San Francisco, CA 94110-2620. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE**. Publication date(s): **March 12, 19, 26 L#422404.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **February 26, 2008**. To Whom It May Concern: The name of the applicant is: **NAVELI INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3465 19th St., San Francisco, CA 94110-1742. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE**. Publication date(s): **March 12, 19, 26 L#422403**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CIV-470941. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Ashley B. Ortiz for change of name. TO ALL INTERESTED PERSONS: Petitioner ASHLEY B. ORTIZ filed a petition with this court for a decree changing names as follows: Present Name: **SAVANNAH CHEYENNE PARRALES**. Proposed Name: **SAVANNAH CHEYENNE ORTIZ**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: **4/17/08**. Time: **9:00 AM** Dept 21; Room 2E. Signed by Robert D. Foles, Presiding Judge on 3/6/08. Endorsed Filed, San Francisco County Superior Court of California on Mar 6, 2008 by George Jackson, Deputy Clerk. **March 12, 19, 26, April 2, 2008.** **L#422405**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-544784. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Hourri Andanalib for change of name. TO ALL INTERESTED PERSONS: Petitioner **HOURRI ANDANALIB** filed a petition with this court for a decree changing names as follows: Present Name: **HOURRI ANDANALIB**. Proposed Name: **HOURRI ARIGIE PARS**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: **April 27, 2008**. Time: **9:00 AM** room 21B. Signed by Robert D. Foles, Presiding Judge on Feb 11, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 14, 2008 by Gordon Park-Li, Clerk. Cristina Baustista, Deputy Clerk. **February 27, March 5, 12, 19, 2008.** **L#422203**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544197. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Rosie E. Dubeeles Solorio for change of name. TO ALL INTERESTED PERSONS: Petitioner **ROSIE EIDUBEELES SOLORIO** filed a petition with this court for a decree changing names as follows: Present Name: **ROSIE EIDUBEELES SOLORIO**. Proposed Name: **ROSIE DANIELLE SOLIS**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: **April 17, 2008**. Time: **9:00 AM** room 21B. Signed by David J. Ballarín, Presiding Judge on Feb 15, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 25, 2008 by Rosa Bak, Deputy Clerk. **March 19, 26, April 2, 9, 2008.** **L#422502**

SUMMONS (FAMILY LAW) FILE NO. FDH-07-765081 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF **SUSAN MATYSZCZYK** for the summons of RESPONDENT **DAVID JOYNER** TO ALL INTERESTED PERSONS: Petitioner **SUSAN MATYSZCZYK**, 588 Stuart Pkwy., San Francisco, CA 94102 filed a petition with this court for a summons of respondent **David Joyner**. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Signed by Donna J. Hitchens, Presiding Judge on Feb 20, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 20, 2008 by Gordon Park-Li, Clerk. Anamaria Birdsong, Deputy Clerk. **March 12, 19, 26, April 2, 2008.** **L#422406**

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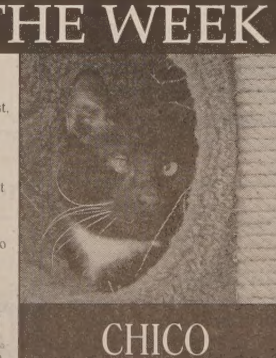
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> women seeking men

LET'S HAVE FUN

SF, 20, looking for a nice, outgoing, fun, honest SM, 20-30, for friendship first. If more develops, great. I enjoy reading, drawing and more. **265785**

LET'S SEE WHAT HAPPEN!

SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. **263705**

OPTIMISTIC

Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. **262074**

PRETTY, PETITE ATHLETE

Pretty, slender SJF, 48, athletic, artistic, adventurous, sensual, highly educated. Loves animals, the arts. Seeks SWM, 46-60, attractive, athletic, well-educated, seeking partnership of the mind, body and soul. Must live near Palo Alto. **2609464**

LEAVES ARE FALLING

Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SWCM, 51-69, for companionship, LTR. **2547885**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. **2651494**

SMART CLASSY LADY

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10", N/S, N/D, N/D, with similar interests, for friendship, companionship. **2660214**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **2651838**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Summertime to a higher Female Power. **2609149**

MAE WEST TYPE?

Attractive, educated curvy widow, 5'7", long blonde hair, green eyes, who works in South Bay area, seeking sincere SM, 40-60, preferably of Mediterranean descent, for movies, music, travel. **2656249**

BEAUTIFUL GREEN EYES

Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul, Palo Alto. **263437**

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **2943818**

SWEET AND SINGLE

Female, 60, 5'5", blonde/blond, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **2434857**

LET'S MEET SOON!

SF, ambitious, healthy, optimistic, likes museums, music, staying fit, outdoor fun, ISO nice gentleman, 50-69, with similar qualities, for LTR. **264665**

YOU FOUND ME!

SF, very hard-working, feminine, likes staying home, walks, dining out, ISO nice guy, 40-49, for dating and maybe LTR. **264667**

SWEET AND NICE

Caring lady, very classy, compassionate, enjoys reading, long drives, walks, ISO nice gentleman, 51-68, for dating, romance, maybe relationship. **264671**

LET'S DANCE TONIGHT!

Caring, sweet, honest SF, with good morals, seeks gentleman, 42-58, to share outdoor fun, dancing, biking, leading to possible LTR. **264676**

SEEKING A REAL MAN

Intelligent woman, 30ish, seeks a nice guy, 50-65, to share interests like dancing, music, outdoor fun and more. **264678**

PETITE GAL

Non-smoking white gal seeks nice, humorous gentleman, 50-60, N/S, N/D, for a good friendship possibly leading to LTR. I enjoy the arts, nature, outdoors, photography, swimming, sunshine, beaches, church socials. **260556**

COULD IT BE YOU?

Loving, optimistic, easygoing, healthy woman, 53 loves tv, classical music, reading and more. Seeking kind, educated, fun-loving SW/HM, 50-55, to share weekend getaways, cuddling in, nice dinners out, happiness and possible LTR. **241367**

> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-50, for romance and LTR. **230241**

TAKE A CHANCE

HM, 42, 5'9", 160lbs, brown/brown, would like to meet HF, 25-50, to spend time with and see what happens from there. **263956**

WANT SOME FUN?

HM, 32, looking for a lady around 40, married or not, to have fun times with. If you are interested, please call me. **264858**

LOVES TO PARTY

HM, 5'5", 185lbs, muscular build, black/brown, loves to please a woman and fulfill her dreams and desires. If you want to hook up with me, give me a call. **264994**

LET'S SEE WHAT HAPPENS

SWM, 38, likes fishing, the beach, cars, dirt bikes, relaxing at home and more. Looking for a petite, caring, sweet lady, 20-44, with similar interests, for dating. **265600**

STARTING OVER

Separated male with one daughter, looking for an honest, understanding SWF, 20-46, who can be there for me. **264666**

GOOD-LOOKING

BIWM, 50, 5'6", 185lbs, dirty blond/blue, looking for someone to get together with sometimes, for fun and more. **264067**

LET'S MEET

WM, 6', 190lbs, brown/blue, likes going to movies, walks, watching tv. I'd like to meet a WF, 45-65, for dating and spending time together, possibly leading to a relationship. **265874**

CALL ME

SM, 27, 6'3", 230lbs, long brown/green, looking for someone to talk to and get to know. If interested, please respond. **266014**

MUSICIAN

BM, 5'8", 185lbs, very youthful 63, loves music, looking for a romantic, compatible lady with a sense of humor, attractive inside and out, who likes sports, good music, candlelight dinners, walks, more. **263071**

GIVE ME A CALL

SM, 33, 5'4", 165lbs, shaved head, goatee, wears glasses, likes playing basketball, outdoor activities and more. Looking for a female for dating and spending time together. **264332**

GREAT LISTENER

SM, 5'10", dark brown/green, physically fit, N/S, into the arts, loves music, travel and more. Would like to connect with a SF, 18-35. **264605**

VERY GOOD-LOOKING

SWM, 33, 6'2", athletic build, student, no children, smoker, likes partying, dancing, socializing, playing pool, movies, time at home. Seeking SW/AF, 30-55, for possible relationship. **261293**

SEEKING A REAL PERSON

SBM, 22, 5'3", average build, N/S, seeks outgoing WF, 19-30, N/S, who doesn't play games, for LTR. **261300**

MAKE ME LAUGH

SWM, 54, blond/hazel, light smoker, loves laughing and joking around, being spontaneous. Seeking SF, 30-55, for possible relationship. **261509**

> men seeking men

HOT BLACK BOTTOM

BM, 5'5", 140lbs, brand new bottom, slim waist, shaved head and face, seeks well-hung, older guy, 40-55, who knows what he's doing, to break me in. **260949**

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **266231**

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **268605**

ORAL

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Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **2891177**

FREE MASSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **2680940**

BEER AND SEX

Let's drink a few beers, talk about sex, and play strip poker. BIWM, 44, trim, tight build, masculine, N/S, seeks same, 20-44. **2875314**

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **2753256**

> women seeking women

GIVE ME A CALL

SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kindhearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. **251637**

WAS OUT, JUST NOT LOOKING

Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage. **2178820**

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FUN TIMES

SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. **251435**

> friends/activities

EXPLORING, HEALING 2GETHER

SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **228078**

LET'S DO OPRAH

Are you disabled and treated disrespectfully because of it? Me too! Want to talk about it? Give me a call. Let's get together, anyone? **2182266**

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Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. **2802472**

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My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number, 21-70. **2996276**

LET'S GET TOGETHER

Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for friends in the SF area. **264868**

> kinksters

PRETTY BOY

Tall, very sexy, well-endowed male, looking for a special lady who craves oral satisfaction from a man. I'm very good at it. Also someone who enjoys visual stimulation and lovemaking. **264149**

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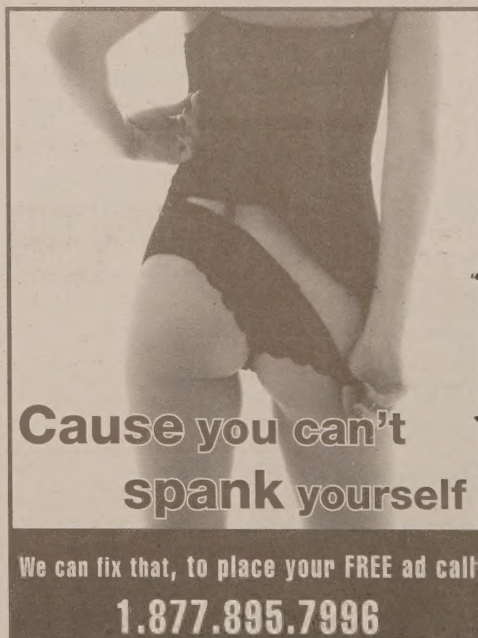
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